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# STAR WARS INSIDER

An Interview with Prequel Star

**Ian McDiarmid:**

## Senator Palpatine Revealed

**Star Wars Actors**  
Peter Cushing and  
Jack Purvis Remembered

**Forget the Rumors**  
Real Prequel News on Page 10

**Greedo Found Alive**  
and Living in California

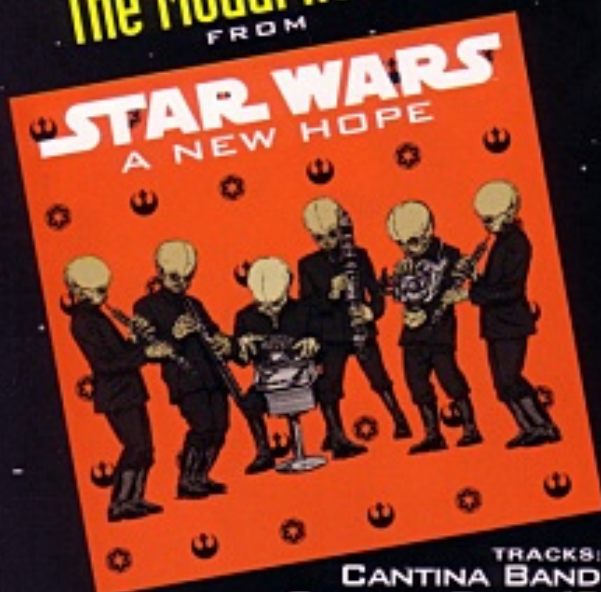
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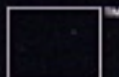
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### **On the Cover**

Ian McDiarmid pulls double duty as both Emperor and Senator Palpatine. Photo montage by Michel Vrána.

## We'll Miss You, Jack

I don't particularly enjoy turning my editorial over to somber subjects. But as the years go by, every now and then, an important personality who helped make the *Star Wars* trilogy great passes on. I feel it's especially important to note this passing when it is someone who is not necessarily known to the general public—or even to most *Star Wars* fans.

This past November Jack Purvis passed away after a long bout with paralysis incurred from a car accident in 1992.

Who was Jack Purvis? He was one of the few supporting actors to appear in all three *Star Wars* films: he was the head Jawa in *Star Wars*,

*Wars* prequels. While much media attention has been focused on computer generated effects and characters, George Lucas and Rick McCallum will be the first to tell you that nothing can replace a human actor. That's why you'll be seeing actors like Kenny Baker (R2-D2), and Warwick Davis (Wicket, Willow), and a host of other little actors in various roles for *Star Wars*: Episode I. George Lucas also brought to screen Willow, one of the few great heroic starring roles for a little person, and a film in which Jack Purvis also appeared.

My guess is that if Jack were still around he'd want to be remembered not as someone

**>> While much media attention has been focused on computer generated effects and characters, George Lucas and Rick McCallum will be the first to tell you that nothing can replace a human actor.**

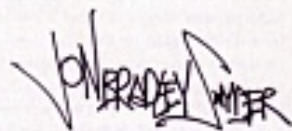
an Ugnaught in *Empire*, and Teebo the Ewok in *Jedi*. Though he never appeared in the *Star Wars* trilogy without a mask, most fans will remember him as Wally from the groundbreaking film *Time Bandits*, (one of my all-time favorite films).

In a world where little people are offered parts that range from elves to fairies and back again, Jack had captured the few rare parts that offered some sort of depth, and he infused them with personality and enthusiasm. I feel bad that the very week we attempted to contact Jack for an interview was the week that he died. As a result we have created a memorial piece that begins on page 64. I want to thank Jack's wife and son for taking a moment to share their memories with us. I also want to thank Terry Gilliam for taking a break in the post-production of his upcoming film *Fear and Loathing in Las Vegas* to speak with us about Jack Purvis.

I have no doubt that if Jack were still alive and healthy he would be appearing in the *Star*

who was little, but as a damn fine actor and entertainer—which he was (so I'll shut up about this little stuff now).

Our hats off to you, Jack. Better late than never.



Jon Bradley Snyder  
Editor-in-Chief

**Editor's Note:** To make room for our Jack Purvis article, the results of our Favorite *Star Wars* Character Poll have been moved back to next issue (#38). Thanks to all the readers who sent in their votes.

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**The Wonder Column**  
Anthony Daniels will return next issue.

# STAR WARS INSIDER

ISSUE NUMBER 37

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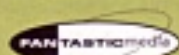
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## rebel rumblings

### Disinformation Campaign?

First, I love your magazine and really appreciate all of the effort put into making each issue better and better! Your magazine causes the brain equivalent of making my mouth water! Thank you very much!

I enjoyed the interview with Liam Neeson. He's one of my favorite actors and I loved him in *Michael Collins* and *Schindler's List*. He has such a presence and authority in those films, I'm sure he'll be great as a Jedi Master!

In 1992 I learned that a new trilogy was in development and I could not have been happier! It wasn't until two years ago that I learned of your fan club so I joined immediately! I tell you it was one of the best decisions I've ever made! I've never been even remotely disappointed with each issue! I've seen rumors about the prequels in other magazines, everything from Gregory Hines playing Lando's father to Kurt Russell playing a young Boba Fett. Those magazines never name their sources. You guys talk to producer Rick McCallum and George Lucas. Gee, I wonder which magazine I should believe? Please! I know what you print about the prequels is the absolute truth. I just wonder if Lucasfilm plants misinformation in other magazines just to throw them off.

I would also like to thank you for printing photos that won't be seen on the Internet. I don't own a computer, so it's nice to see something that net surfers won't see before everyone else does.

Keep up the great work and May the Force be with you all!

**HERMAN TORRES** Mayfield, KY

*The truth is that Lucasfilm does not have a disinformation campaign—and why should it? The fan media is good at coming up with ridiculous rumors (you forgot to mention*



*Charlton Heston as Yoda and Kate Winslett as the young Queen) that Lucasfilm would be hard-pressed to come up with better misinformation.*

### The Fate of Star Wars Fiction

First of all, thank you for all the behind-the-scenes pictures from the first of the prequel movies in issue #36. Wow! Fantastic coverage, and I thank you.

I have to think that young Jake Lloyd is having the time of his life. Gets to be in a *Star Wars* movie, probably gets his own action figure out of this... lucky kid. Any plans to interview him in a future issue?

Now on to the main point of my letter. I was delighted to hear that Hasbro and Galoob had maintained their toy licenses, because if the action figure license especially had gone to anyone else, what collector in their right mind (admittedly a potential contradiction in terms

>> continued on page 81

## writers & artists needed:

The *Star Wars Insider* is starting a new magazine for 7-11 year-olds called *Star Wars Kids*. We are currently looking for illustrators and contributors with professional magazine experience. Please send us samples of your work and a resume to: **Jon Bradley Snyder c/o Star Wars Kids, PO Box 111000 Aurora CO 80042**. Please note that we cannot return any materials sent to us and you will only be contacted if we are interested in using you. No phone calls please.





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**PREQUEL U**



» Shmi Skywalker (actress Pnina August) shares a happy moment with her son Anakin (Jake Lloyd) in a rehearsal for a scene in *Star Wars: Episode I*.

Photo by Keith Hamshere



Photo by Giles Keyte

» It's not a Tunisian amusement park ride as Producer Rick McCallum and some grips try out a camera platform hanging from a tall lifting crane to get an overview of an important site for a scene in *Star Wars: Episode I*.



Photo by Giles Keyte

» Animatronic Model Designer Michelle Taylor applies some hair to the head of an alien in the Creature Effects Department at Leavesden Studios.

# UPDATE

with

In our continuing series of updates with Producer Rick McCallum, we go behind the scenes to bring you the latest news on the *Star Wars* prequels.

by Dan Madsen

**Rick McCallum**



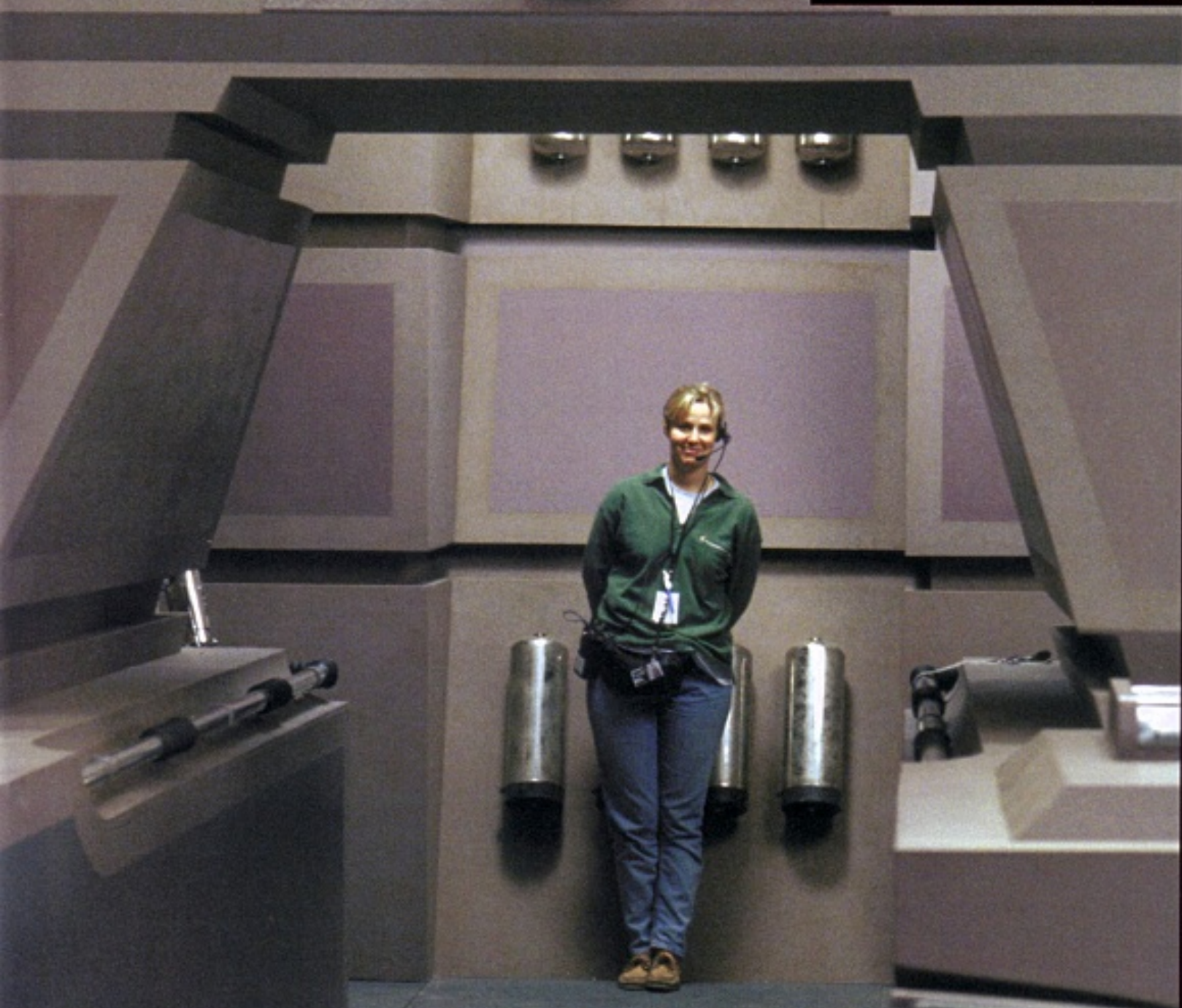
» Stand-ins Ray Griffiths (left) and Gavin Hale are behind Kerry Baker, who plays R2-D2 for the fourth time, as they all watch Special Effects Modeler Technician Jolyon Bambridge practice using a remote control on an electro-mechanical version of the astromech droid.



» Animatronic Model Designer Shirley Cooper and Art Finisher Santa Allison do their best to lower the internal temperature of an Ewok visitor, as the temperature soars to an incredible 63 degrees C (145 degrees F) in the Tunisian desert.



» Rick McCallum and some grips try out a camera platform hanging from a tall lifting crane to get an overview of an important site for a scene in *Star Wars: Episode I*.



**R**ick, how was it to wrap principal photography after four solid months of shooting?

The trouble is that it always comes in stages. The first stage of pre-production is always the most blissful in many ways because everything is hypothetical and there is nothing you can't achieve. And then you get into the reality of shooting and all the compromises you have to make. But it is always very sad when you have been together with a lot of people, in a very intense environment, where you are very dependent on each other. And then, literally, a week after you have finished shooting, everyone is gone.

**Will most of the crew be back for Episode II?**

Oh, yeah. They all go away and then come back but that doesn't make it any less painful. It's like a family.

**Who are some of the rising stars that worked on this first prequel?**

Well, it is some of the usual suspects. Trisha Biggar, who was our costume designer, did the most extraordinary job. She did a great job, not only in creativity, but also in terms of the sheer management. That's the hard part. It's not just being creative, it's also actually pulling it off, and pulling it off at that level is really difficult. She is just one of many people who did extraordinary work on this first film.

**What is left to do now on Episode I?**

(Laughter) Well, we're just starting. We have all the special effects shots to do. We still have a little shooting to do, which are just some minor pick-ups. We have our model shoot ahead of us and the casting of a lot of character voices. But the overwhelming thing is just the effects shots. But the process in which we're going through the rough cuts is going extremely well. George is doing brilliantly. It is all coming along very, very well.

**Is Leavesden a ghost town now that shooting is completed?**

A total ghost town. I have about six people there now. I was just back there last week. We

**>> I'm starting to do location scouting for the second film right now. That's the first thing I'm starting on.**

**—RICK McCALLUM**

shot some holograms for a couple of days but it is just little things like that.

**What is the first thing that needs to be done now on Episode II, and when will that begin?**

I'm starting to do location scouting for the second film right now. That's the first thing I'm starting on.

**How has your job changed now that we've shifted into post-production on Episode I?**

Well, it is still the management of an enormous amount of people. It's different but the same. There is still so much to do. It is the same job, but there is more on my plate and it becomes more intense.

**Are a lot of the sets still standing?**

They are all standing in case we need to do more shooting on them.

**Now that principal shooting is completed, what would you consider to be the most difficult part of the last four months?**

I think it is always the same—just trying to make sure that George gets what he wants. That's always the most difficult challenge. That's not an impossible one, but that, more than anything else, is what is most important. Just like any producer, at the end of the day, I have to make sure the director, and, in this case, the guy who created everything, gets what he wants. A producer's sole function is to serve everybody and make sure that he creates an environment where people can

work in their best way, work hard, but always know that they have a job to do and a dream to make come true.

**What surprised you most about George in the production process?**

Not much really, because it's always about character at the end of the day and he's completely focused and completely locked in. The actual directing is not the most enjoyable process for him. On a day-to-day basis you have to make so many compromises whereas, when you are writing or editing, you don't. You can fix those things you don't like. He was exactly as I thought he would be—completely focused, very calm and very low-key. He was very easy to work with, very open to everyone but, at the same time, he was also incredibly specific about what he wanted. That's all you could ever

dream of having in a director. And it happens so rarely!

**What is the biggest challenge facing ILM now?**

The type of effects and the sheer volume of effects.

**I understand that some of the technology used to achieve these effects are being created as you go?**

Yes, a lot of the software is being developed as we go. We still don't even know how to solve a number of problems that lay before us but ILM is doing the most remarkable job. We have a great group of visual effects supervisors. There is Rob Coleman, who supervises all of our animation, the overall supervisor is John Knoll. Dennis Muren is doing two major sequences for us, and Scott Squires is doing some other major sequences for us. We have some of the best talent in the industry working for us.

**Do you ever worry that the special effects will obscure the story?**

No, not at all. They only support it. In fact, everything we are doing is about character. That's what makes this so challenging because the real direction in technology for us is in animation. But I don't have any fear that the effects will overshadow the story. It's going to be great. I think the characters they are developing and realizing, and the scenes they are coming up with, are an extraordinary compliment to what they can do. They are simply fantastic. ☺



>> Even droids need shade in the oppressive heat of an unusually hot Tunisian summer. Here R2-D2 does his best to cool off while on location near Tozeur.

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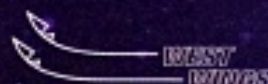
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# Shoot First, Ask Questions Later

**Still Photographer Keith Hamshire**

by Ingar Westburg

**Keith Hamshire, the Head Still Photographer for Episode I, and two assistants, Giles Keyte and Jonathan Fisher, have been recording virtually every detail of the production for the first *Star Wars* prequel.**

**H**amshire is in charge of shooting all the still images, from the shots of the cast, the crew and the largest sets down to the smallest prop. These photos will be used for publicity, merchandising and licensing, appearing in magazines (like the *Star Wars Insider*), newspapers, all kinds of books and as reference for a wide variety of products.

A film industry veteran, Hamshire has been a still photographer for nearly thirty years and has worked on almost one hundred films. His first Lucasfilm project was *Indiana Jones and the Temple of Doom* in 1984. Hamshire says, "I went on to do a lot after that including *Raiders of the Lost Ark* and I covered an enormous amount of the *Young Indiana Jones* series which went world wide and was a lot of fun to do."

It was while working that Hamshire learned that Lucasfilm would be doing the *Star Wars* prequels. "I was excited when the producer, Rick McCallum, phoned me up in March or April of 1996 and told me 'Now definitely the 23rd of June (1997) keep that clear'. Normally we get two or three months advance before starting a project. It is also rare for a film to start right on schedule."

Hamshire says of his many duties, "the priority is to photograph what is happening on the set, photograph the artists (actors) and photograph the scenes. It is also my job to schedule times to work with the actors in the studio to do still sessions for use on magazine covers and things like that." Other items are shot with a different eye in view of licensing and merchandising. "We do 360 degrees, full length and three quarter views of all the clothing and props, even down to the costume jewelry and things you

wouldn't even see on screen because they would be in the background."

Hamshire's job is not done when the film comes back from the lab. "A lot of special effects have to be put in afterwards," he says. "When I shoot the pictures, I bear that in mind and get a lot of information from people like Special Effects Supervisor John Knoll at ILM, to find out exactly what they are doing with the shots. Then I start marrying up the stills with effects so I can present Lucasfilm with pictures that are manipulated and put together. Even with simple things like lightsabers, all the effects need to be in the picture."

From the early stages of development to the use of props and costumes on the set, Keith Hamshire and his team are there. "There are so many large departments doing wonderful things, these are stories in themselves. It is important to photograph all of these people. People like Nick Dudman who is in charge of the creatures—he did some magically wonderful

**>>There are so many large departments doing wonderful things, these are stories in themselves.**

things that we will all see—just that department alone is tremendous food for cameras and great still photography."

Being responsible for the still photography on Episode I is different than on other films. Realizing the importance of photography, careful planning was organized to ensure that Lucasfilm would have all the images it will need, not just for the release of the film but for many years to come.

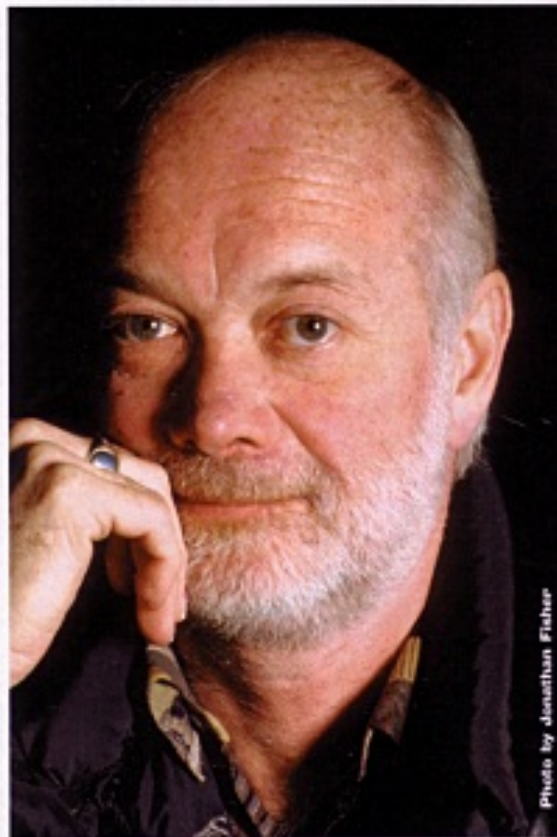


Photo by Jonathan Fisher

"Every aspect of it has interest from the public's point of view, every avenue is very important. It is our job to cover it all and try and think of everything that will be needed," Hamshire says.

On working with George Lucas and the cast and crew of *Star Wars: Episode I*, Hamshire adds, "It is one of those rare occasions where everyone makes you feel like you are part of it. Everyone's attitude is different because we know we are working on something successful. There's just a little bit more enthusiasm and it shows throughout. It's really quite special, quite unique. It's been great fun." 🍌

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## Production Continues on Episode I

Episode II coming in 2002, and Episode III in 2005

**W**hile principal photography on *Star Wars: Episode I* wrapped last September at Leavesden Studios outside of London, post-production continues in Northern California on the *Star Wars* prequel. And even Leavesden will be the site of some additional shooting at various

times this year as a part of Director **George Lucas's** plan of phased filming. Many of the sets for Episode I are either still standing or readily available for any additional filming. The release of Episode I is scheduled for May 1999. Episode two and three will follow every three years after that. ☺

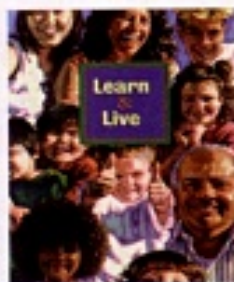
## Learn & Live

George Lucas Educational Foundation releases new video

**T**he George Lucas Educational Foundation, established in 1991 to gather and distribute information aimed at improving education and increasing the use of technology in the classroom, has recently completed its biggest project to date. *Learn and Live* is a documentary film narrated by actor **Robin Williams**, which highlights innovative educational programs at four schools and one school district. The project is designed to show people what the possibilities are for modern education and help further the national dialogue about schools. The film was directed by filmmaker **Geraldine Wurzburg**, who won an Academy Award for *Educating Peter*.

The hour long video is being distributed free to approximately 100,000 educators, charity officials, and members of congress, and comes with a 300-page companion book that compiles resources on the programs depicted

in the video. The video is also available to rent free-of-charge at Blockbuster Video stores. The complete text of the companion book can be viewed online at the foundation's website ([www.gleef.org](http://www.gleef.org)).



Two of the students depicted in the film **Kevin Baillie** and **Ryan Tudhope** are now working at Lucasfilm on production of the *Star Wars* prequel. For more information about The George Lucas Educational Foundation, its projects, and its newsletter, *EduTopia*, write to: **GLEF, PO Box 3494 San Rafael, CA 94912.** ☺

## Star Wars Classes Available

**T**he **Piedmont Adult school** in Piedmont, California recently offered a class on *Star Wars*. This text, describing the class called "Return of the Jedi" appeared in their winter catalogue:

"*Star Wars!* What made it the most popular movie ever made? The story of Luke Skywalker, the maturation of his character, and the realization of his incredible talent. We identify with him because he is our own story. Hidden within the subconscious, there is

great Jedi potential in all of us. The story is a very accurate study of the possible, but rarely accomplished psychological development of the modern person. It contains guidelines on the stages of the process, recommendations on overcoming obstacles and the descriptions of desirable outcomes. During the class we will observe how these themes are explored with the progression of plot and how it all relates to us personally." ☺



-- A new painting by Bob Eggleton from Lucasfilm's *Alien Chronicles*. To find out more about this exciting new project, turn the page.



# Lucasfilm's Alien Chronicles

**M**ost fans of Lucasfilm know that *Star Wars* isn't the only imaginative universe to emerge from Skywalker Ranch; there's *Indiana Jones*, *Willow*, and now the *Alien Chronicles*.

Lucasfilm's *Alien Chronicles* possesses not only the texture of a generational saga, but the richness of imaginary worlds and cultures created by writer and University of Oklahoma Writing School Professor **Deborah Chester**.

The inspiration for *Alien Chronicles* came from the idea of Lucasfilm's rich legacy of creating strange and wondrous creatures.

It began around the time that **Lucy Autrey Wilson**, Director of Publishing at Lucas Licensing was working on *Monsters and Aliens from George Lucas*, an art book featuring the creature designs of a variety of artists employed by or commissioned by Lucasfilm with text by **Bob Carrara**. Lucy thought it would be a good idea to create novels about some of these creatures, many of which were concepts that never made it into *Star Wars* films. It would be important however, to construct a new universe rather than attempting to work within the constraints of the *Star Wars* universe.

From there, Lucy and **Howard Roffman**, Vice President of Lucas Licensing, worked with the editorial team at Ace Science Fiction to develop a storyline that would be sweeping in its historical scope but also heartfelt and deeply personal. The biggest challenge would be to work with an all-alien cast.

"In *Alien Chronicles* we have a universe without human beings," states Ace Senior Executive **Ginger Buchanan**, "where an old empire of reptilian aliens, the Viis Empire, has basically conquered and enslaved all the other species they encountered in the course of their exploration of their part of the galaxy. After

generations of absolute supremacy, this empire is beginning to fall apart. Viis society has become decadent and is almost totally dependent on the various species it has conquered. That's when the story of *Alien Chronicles* begins."

Three of the dominant species in this book are the Kelth, the Viis, and the Aaroun. To make things easier, "furry is associated with good and scaly is associated with evil," says Concept Artist for *The Golden One* and the new *Star Wars* trilogy **Terry Whitlatch**.

On one hand we have a short snouted, wolf-like creature of the Aaroun species named Ampris who adorns herself with an earring of ownership, and a furry, coyote-like creature of the Kelth species named Elabin. Both are mammalian and both are essentially good. On the other hand the Viis princess Isral, a reptilian-like creature with blue and green frills that are scaly indeed. Isral comes to represent the evil of which the Viis are capable.

"If you think back to Aesop's Fables and, more currently, Bugs Bunny, animals have always been utilized as a vehicle for symbolism," says Whitlatch. "I mean, who's to say that an animal is being politically correct or incorrect when their creators have given them the ability to have feelings, ambitions and opinions?"

Another artist involved in this project is **Bob Eggleton**, multiple Hugo Award-winner for Best Artist. He has created a very dramatic painting featuring three views of alien landscapes, one of which we will see in each of the trilogy's front covers. Alien portraits will be featured on the back covers. The first cover, that of *The Golden One*, will feature an Aaroun, the protagonist of the trilogy.

*The Golden One* is now available at select book stores. HighBridge Audio will be putting

out an audio dramatization of *The Golden One* soon. **Tom Voegeli**, Producer of the *Star Wars* radio dramas will be producing this project with his keen imagination in making visual books acoustically come to life.

Lucasfilm has a link in the works for an *Alien Chronicles* page in the official *Star Wars* website ([www.starwars.com](http://www.starwars.com)). By the end of February you will be able to visit this site at [www.lucasaliens.com](http://www.lucasaliens.com) for up to date information on artwork and summaries of this exciting new saga.

"We've all had fun bringing Lucasfilm's *Alien Chronicles* to life with Deborah Chester as a fine fantasy writer," says Buchanan. "Now it's time for readers to get the chance to explore and enjoy a whole new universe!"

>> contributed by **Athena Portillo**

## Star Wars Action at E3 Convention

**E3**, the biggest and most prestigious U. S. event for computer and video games, will be the site of some new *Star Wars* product announcements from LucasArts. LucasArts plans to unveil plans for five new products, four of which are new *Star Wars* titles. This year E3 is being held in Atlanta, Georgia, May 28th-30th. Lucas Learning, a Lucasfilm company devoted to educational software will be debuting two new *Star Wars* related educational titles aimed at grade-school age children.

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# Maria de Aragon

## It's Not Easy Being Greedo

by Scott Chernoff

**Warning to celebrities and other assorted Los Angeles VIP's: The next time you step into your luxurious limousine, watch out for the driver.**

**S**he may seem sweet, and chances are she will get you to your destination, but don't be fooled. You may have entrusted your transportation to one of the most notorious bounty hunters in the galaxy.

That's right, Maria de Aragon—the woman who brought life to Greedo, the ultra-cool Rodian blasted by Han Solo in the Mos Eisley Cantina in the original *Star Wars*—is a chauffeur. "I'm driving the superstars now and having a good time," de Aragon told the *Insider*,

adding that most of her movie star passengers have no idea their driver appeared in the most successful movie of all time.

"I've been quiet about it," she admitted, "but once in a while I'd mention that I played Greedo and I'd see this huge reaction." It's a good thing she was behind the wheel, de Aragon added, since things could get dangerous when she revealed her secret while riding in others' cars. "They would practically have an accident," the actress said. "They would stop the

car and say, 'You played Greedo? You can't be serious!'"

But de Aragon is plenty serious when it comes to her affection for the Rodian. She (along with sound designer Ben Burtt, who created Greedo's distinctive voice) helped to make one of the most memorable creatures in the cantina (not to mention a megastar in the world of Kenner action figures). "I love the film," she gushed. "I love the scene I was in, although it's a short one. It was great to be directed by George Lucas, who's so creative and inventive. I hope I have another great director like that some day."

The actress might just get her wish, since she said her two days on the *Star Wars* set in 1976 were, literally, the answer to her prayers. "I had asked the Good Lord above to put me in a film that would have some meaning, and He did," de Aragon remembers. "I told Him I didn't care how I looked — and He apparently didn't either."

But 22 years ago, when she was first cast in *Star Wars*, de Aragon had no idea her prayers had been fulfilled. "I didn't realize it would be the huge movie it turned out to be, going down in history like *Gone with the Wind*," she said. "I wanted to be a part of a movie that would be that big, that important to the world. *Star Wars* is exceptional in every way."

A native of Montreal, Canada (she still speaks with a French accent), de Aragon moved to L.A. 30 years ago, finding work as one of the first female chauffeurs in Los Angeles while building her acting career. "I did a film called *The Cremators* for Roger Corman," she said. "I did *Wonder Women* in the Philippines for Arthur Marx, and another one called *Blood Mania*, a horror film in the '70s that's still well known at the video stores."



» Maria de Aragon in costume as Greedo discusses a shot with Director George Lucas.



» Greedo takes a shot at Han Solo in the *Star Wars Special Edition*.

But while there are plenty of titles on her resumé that may not sound familiar (*Teddy Bear Killers*, *Nightmare in the Sun*, *Love Me Like I Do*), there is one that soars right off the page: *Star Wars*. "A friend of mine, George E. Mather, was working for Industrial Light & Magic [as production supervisor for *Star Wars*]," de Aragon recalled, "and he asked me if I'd be interested in doing a bit part."

But that "bit part" was not originally Greedo. "C-3PO [Anthony Daniels] was missing a couple of coverage days, and I was going to do that," she said. De Aragon explains that, although most of the movie had already been shot in London and Tunisia, there was still some work left to do in L.A., and she was scheduled to fill in as Threepio on the days Anthony Daniels couldn't be on the set.

"I started studying his mannerisms and trying the suit on," de Aragon continued. But on the day she was to make her droid debut, the shoot was cancelled because Mark Hamill also had a conflict. When the scenes were rescheduled, Daniels was available to play C-3PO, and de Aragon was no longer needed.

"A week or so after," the actress said, "I was called and they asked me to come in for a fitting of the green monster—I think that's what they called it at the time. That's how I came to play Greedo, and I'm very happy to have done so."

De Aragon recalled her brief stint on the *Star Wars* set—surrounded by her fellow soon-to-be-famous cantina creatures—blissfully. "I remember every monster," she said. "I knew this was not done overnight. It had a lot of thinking behind it. The bar itself was quite a set."

Still, there was one incident she'd rather forget. "It was hot under the mask, and I almost

lost my life because I was out of breath," she said. "I was out of oxygen and I could not breathe very well. I started to make gestures that were out of the ordinary, and George Lucas noticed and made sure I got help. I had a very bad three, four minutes there."

One person not there to help was Harrison Ford. Despite his presence in de Aragon's famous scene—in which Greedo attempts to kill Solo over his debt to Jabba the Hutt (and which aroused some controversy when it was altered in the *Star Wars Special Edition*)—Ford was never on the set with her. "I didn't work with him," de Aragon said. "It was all shot separately. A lot of people don't seem to realize that a lot of the shooting is done that way. So no, I did not have the pleasure to meet Mr. Ford—although he got the pleasure of killing me!"

De Aragon said Greedo's undignified demise was no surprise. "Greedo was a young monster and very, very cocky," she said. "He probably was a little too threatening too quickly."

Creating that cockiness from beneath the striking and memorable Greedo mask was her primary challenge. "You definitely have to make your body language as threatening as you can," she said, "although when you're sitting down you're slightly limited." The actress admitted she got more than a little help from her incredible costume and voice effects, adding, "Once you see the monster and you look at his gestures, you don't need too much more after that."

Neither, it seems, does Maria de Aragon, whose prayers were answered more than 20 years ago. Still, she does have one more *Star Wars* wish: "I hope," she said, "they keep making them."

Well Maria, looks like you're two for two. 🍷

**SPECIAL THANKS** to the Universal City store *Things From Another World*, which hosted this interview.

Got a favorite *Star Wars* supporting actor you've never seen interviewed? E-mail your suggestions to Scott Chernoff in the *Star Wars Universe*: [SWuniverse@aol.com](mailto:SWuniverse@aol.com)

## a note to readers

**T**hank you so much to those who have e-mailed their suggestions to me—I wish I had time to respond to each of you personally. Please remember that this e-mail is only for suggestions for supporting characters to interview for this column (Luke, Leia and Han do not apply) and not for letters to Rebel Rumblings. I've received many fantastic e-mails—one reader sent me some beautiful *Star Wars* poetry she'd written, while others have demanded I release the scenes cut out of *Star Wars* (as if I have that power) or asked me questions to which, unfortunately, I rarely have time to respond.

Please also keep in mind that this column has already interviewed the actors who played Lobot, Bib Fortuna, Uncle Owen, Aunt Beru, Admiral Piett, and Oola, and that characters of the stature of Boba Fett, Darth Vader, Obi-Wan Kenobi, and Lando Calrissian are also too big to contain here. Still, even though I can't always reply, I read every e-mail I get, and I am happy and honored to be your ambassador to the *Star Wars* universe.

—Scott Chernoff

# Oola Salacious Crumb

**The New Exclusive Fan Club  
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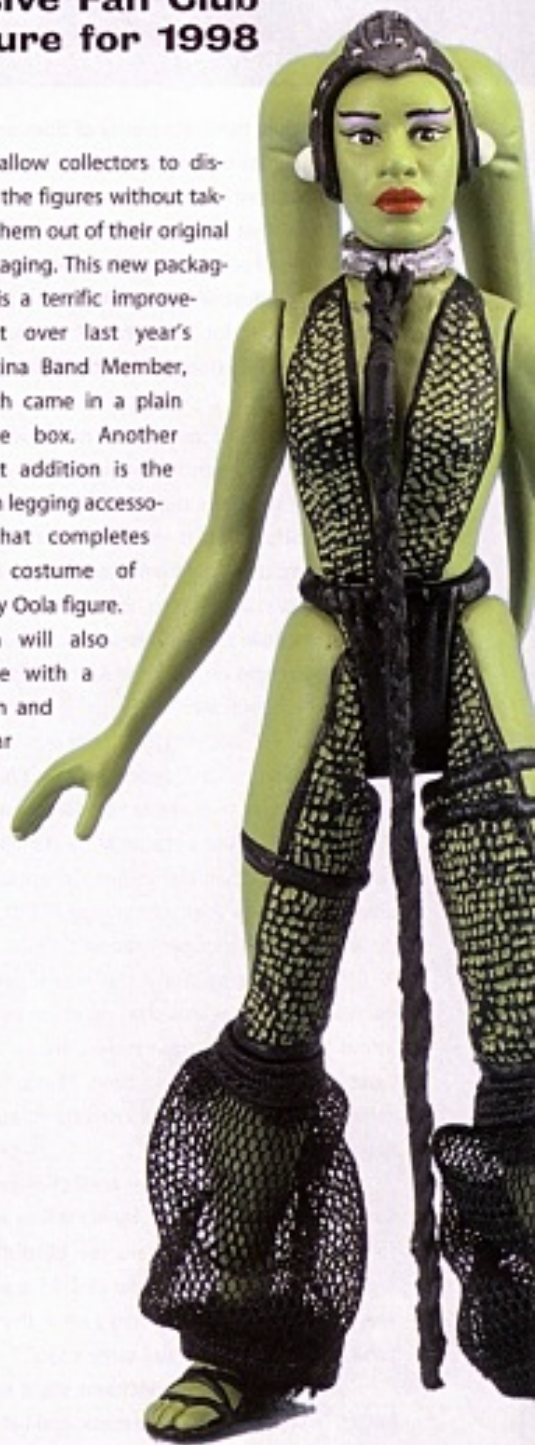
» This is the actual packaging for the exclusive action figure that will not be available in stores anywhere.

Last year the Official Star Wars Fan Club and Kenner teamed up to offer the Cantina Band Member—the first time the Fan Club has ever sold an exclusive action figure. The response to this offer was so overwhelming that we are doing it again this year, and this time the offer is even better. The *Star Wars Insider* and Kenner have teamed up to create the exclusive Oola and Salacious Crumb Two-Pack. This two-pack will not be sold in stores! It can only be ordered through the *Jawa Trader*.

We think you'll agree that the sculpting and painting on these two figures is some of the best work seen yet in Kenner's terrific *Star Wars* Power of the Force action figure line.

The Oola and Salacious Crumb Two-Pack will come with a four-color window-box, which

will allow collectors to display the figures without taking them out of their original packaging. This new packaging is a terrific improvement over last year's Cantina Band Member, which came in a plain white box. Another great addition is the cloth legging accessory that completes the costume of every Oola figure. Oola will also come with a chain and collar





accessory, just like the props seen in *Return of the Jedi*.

Demand for the Cantina Band Member action figures has been such that they are already selling for \$20 or more on the collectors' market. The Oola and Salacious Crumb Two Pack, which should retail for around \$12.00 plus postage and handling (exact price still to be determined), is sure to be a great collectible also. As a way of saying thanks to all of our loyal Fan Club members and subscribers, they will be given the first opportunity to order the new exclusive figures. Starting in May, all subscribers and Fan Club members will get first crack at ordering the figure, ensuring that they will get the delivery of the first two-pack shipments by mid summer. In July, the ordering will be opened up to all customers, regardless of

whether they are Fan Club members or not.

With new footage in the *Return of the Jedi* Special Edition, Oola continues to be one of the most popular *Star Wars* characters who has never been immortalized with an action figure, in either of Kenner's old or new *Star Wars* toy lines. Actress Femi Taylor, who portrayed Oola, was interviewed in *Star Wars Insider* #34. With this two-pack, Jabba's wicked sidekick Salacious Crumb is available for the first time in Kenner's new *Star Wars* Power of the Force action figure line.

These figures will never be available for sale anywhere else. Look for ordering details in issue #38 of the *Star Wars Insider*. 🐾



# Ian McDiarmid *interviewed*



SOME  
WICK  
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'97

*He is a mystery, an untouchable enigma who commands the strongest currents of the Force in the service of the darkest visions of evil. In his quest for galactic domination, he turns star system against star system, father against son. He is Emperor Palpatine, the dark overlord who is destroyed by Darth Vader in Return of the Jedi. And now, the Emperor is back.*

# THING KEY WAY COMES

Well, sort of. In Episode I of the new *Star Wars* trilogy, we rewind and go back in time to see then-Senator Palpatine begin his infamous rise to power. But unlike other familiar characters such as Obi-Wan Kenobi and Anakin Skywalker, Palpatine is once again played by

the same brilliant actor who originated the role, Ian McDiarmid. (Clive Revill voiced a hologram of the character in *The Empire Strikes Back*.)

Bringing back McDiarmid—indeed, expanding his role—is a masterstroke for the prequel. In *Return of the Jedi*, McDiarmid, unrecognizable beneath layers of makeup, inhabited

the character of the Emperor so completely that he made a powerhouse out of every offhand remark. (His coy take on “Oh... I’m afraid the deflector shield will be quite operational when your friends arrive” springs to mind.) >>

Not surprisingly, McDiarmid, who is now "just over 50," brought a wealth of experience to the role. A native of Scotland, where he grew up in the seaside town of Dundee, McDiarmid earned a masters degree in Social Science before shifting to the Royal Scottish Academy of Dramatic Arts, where he studied with fellow *Star Wars* icon Denis Lawson (Wedge), among others.

A successful London stage career soon followed, as did small roles in films such as *Dragonslayer* (1981) and *Gorky Park* (1983). Since making *Jedi*, McDiarmid has appeared in a handful of films, including 1995's Oscar-winning *Restoration* and 1988's Steve Martin/Michael Caine comedy *Dirty Rotten Scoundrels*, which was directed by Frank Oz (who plays McDiarmid's spiritual nemesis, Yoda, in the *Star Wars* saga).

But McDiarmid's attention has largely been focused on England's Almeida Theatre, where he has served as joint artistic director with Jonathan Kent, since 1990. When we talked to him, McDiarmid was on his way to a technical rehearsal for the theatre's new production and preparing to begin rehearsals for his lead role in the next.

Yet despite his hectic schedule, McDiarmid was kind enough to answer all of our questions about *Return of the Jedi* and Episode I—and there were a lot of questions. Luckily, many of the answers were still fresh in his mind, since principal photography on Episode I had wrapped only three weeks before...

**Was it tough getting back into character 15 years later—and making him so much younger?**

It's a rare experience, if not a unique one. Of course, in *Jedi*, the character was older. Now I have an opportunity to play myself younger than my own years, which has never happened to me before. So I suppose I'm getting to know this guy retrospectively.

How did you go about re-creating the character? Did you look back at your own performance in *Return of the Jedi*?

Like everybody else, I rushed to see the Special Edition, and I had a good time. But that was all I did, really. I remembered him. I remembered what he feels like quite clearly.

**What does he feel like?**

It's a part that's in some ways easy to play,

*McDiarmid, unrecognizable beneath layers of makeup, inhabited the character of the Emperor so completely that he made a powerhouse out of every offhand remark.*

because if you're playing someone who controls the universe, on the set you sit in a chair in the middle of the room, higher than everyone else. And [in *Jedi*] I was encased in quite a lot of makeup with yellow eyes, and in order to move and to eat and to facilitate everything, there was a whole number of people who would do that for me. So in a sense, the whole business of preparing for the part before going on camera got me into character.

own. We'd discuss it—it was Richard Marquand who directed that, as you remember—and the way any director and actor would work together, we'd suggest things to each other.

**How much back story did George Lucas give you on your character?**

Very little, really. Like everybody else, I've read the books and worked things out, but I think it's quite good that I know as little as I do.



» Ready to start filming on the set of Senator Palpatine's quarters on Coruscant are (left to right) Director George Lucas, Art Director Phil Harvey, 3rd Assistant Director Ben Howarth, Camera Operator Trevor Coop, 1st Assistant Director Chris Newman and Director of Photography David Tattersall.

**As a classically-trained actor, how do you get inside that guy?**

For me, it's really reading the script, talking to the people, and hoping that something will happen. And then you have to be in a state of readiness for it to happen. What's exciting is you're surrounded by so many people doing so many things, so the level of energy in the studio is always extremely high. These are literally the best people at what they do, so there's a prevailing level of excellence, and you just hope that some of that is going to rub off.

**How much of a free reign were you given 15 years ago to create the character and come up with your own readings of the lines?**

Well, all the readings of the lines were my

I'm left with the best tools really, which are just the lines, the other actors, and the situation. He's a mysterious, dark character, but that suits me and suits him, because I wouldn't want to do anything to dispel the mystery, or to lighten the darkness.

**When you were filming *Jedi*, did you have any idea that you would be reprising your role 15 years later?**

No. It was all a complete surprise to me in the first place, because I came into *Jedi* very late in the day. The then-casting director had seen me play much older than my years in a play by Sam Shepard called *Seduced*. I did that at the Royal Court Theatre Upstairs, which is a very small theatre, so we were very close to the audience.



.. Ian McDiarmid, who played the frightening Emperor Palpatine in *Return of the Jedi*, returns to play his younger self, Senator Palpatine, in *Star Wars: Episode I*.



→ Emperor Palpatine boards the Death Star from his shuttle. Just what was The Emperor wearing under those robes in *Return of the Jedi*? Actor Ian McDiarmid reveals "...Japanese black trousers and a T-shirt..."

Mary Selway [Buckley], who was the casting director, saw that and reckoned that I could play old convincingly in, as it were, close-up. That was why she recommended me to George and Richard, and they filled me in and had a very brief meeting, and before I knew where I was, I was playing the part.

#### Had you seen the other two *Star Wars* films before that?

I hadn't seen *The Empire Strikes Back*, I'd seen *Star Wars*. I didn't know that my character had already appeared in *The Empire Strikes Back*, so I went to watch that scene in which he appears in a hologram. That's not me, nor is it

my voice—it's Clive Revill's.

#### How much did you work off of that scene?

Well, they gave me a tape to look at, and Richard said, "You shouldn't be too dissimilar vocally." I know Clive Revill's voice, so I knew it was a low resonant voice, but I reckon that's what I would have wanted to use anyway. As things went on, and also I saw the makeup and saw myself in the mirror and sort of got to know him a little bit better, this voice just came.

#### It's quite a voice.

It's considerably lower than my own, and sharper. But once again, when you're looking

for dark and black, you go deep. I knew it had to be deep, and a little animal-like—but a very sophisticated animal.

#### Which animal?

I don't know, it sort of moves around all the time. I thought he looked like a toad. That was toward the end of his life, and he was an extremely bitter and desiccated man. Earlier on, he was a flamboyant talent. I think the Emperor probably escaped bitterness. He didn't need to worry about being bitter, because there's nobody more powerful than him—except in the end of course, when suddenly his whole reliance on the doctrine of fear didn't pay off.

#### So the character came naturally to you?

This one, I don't know, it's easier than it should be. Because it's such a simple and direct story, it's somehow much easier than it often is to take it seriously. These are big, direct, almost naive emotions. For an actor these are always the ones that are the most exciting to play—and the most demanding. You know you've got to find them somewhere. There's no subterfuge to hide behind. You've just got to be direct if you're going to play the part properly.

#### Did you put a lot of thought into devolving him backward 36 years for Episode I?

No, not really. Early on, he's a successful politician, who seemingly wanted the best for his planet, and through that want, he might progress. So it was really a straightforward job. One just looks at contemporary politicians, and you do it as you'd play any straightforward, naturalistic part. But of course, I have in the back of my mind—and I dare say a large number viewing it as well in the back of theirs—the fact that in a number of years, this is the most evil person who's ever dominated a planet, let alone the universe.

#### He looks like a fun character to play. You had some very juicy lines in the last one.

Yes, very fun, and they're simple lines, which I like too. They're simple and straightforward and direct lines, and they don't really have any subtext. If you wield that kind of power, you don't need to bother with subtext. You say what you feel and enact what you feel.

#### Let's get this out of the way: what were you wearing under the robes?

[Laughs.] I think I was wearing a very dignified black outfit. I remember it quite well. It was sort of Japanese black trousers and a T-shirt. It

*Now I have an opportunity to play myself younger than my own years, which has never happened to me before. So I suppose I'm getting to know this guy retrospectively.*

was very cool, because the cloak itself was quite warm, so I was grateful for that. That was it, I'm afraid—nothing outrageous.

**Another question that's gnawed at me—is it Palp-a-TEEN or Palp-a-TINE?**

Well, I don't know. I don't think George has an absolute view on that either. I think in the end we came down in favor of Palp-a-TINE.

**Were you there for the entire three months of Episode I's principal photography?**

Yes, but I didn't get to go to Tunisia or Naples. I wasn't too disappointed not to go to Tunisia because it was extremely hot and I think people suffered a lot from the heat. But Naples sounded fun.

I must say, there are always problems and difficulties, but as far as I could judge, there were never any insurmountable ones. It was hard, and it was tough on absolutely everybody. It was a short schedule, and quite a punishing one, obviously for some more than others. But I think it was also characterized by the notion that we were involved on the continuation of a journey.

A lot of us used to have to pinch ourselves to remind ourselves what we were involved in. Ewan [McGregor], every now and again he'd be holding a lightsaber—"Hey, I'm holding a lightsaber!" Took him back to when he was a kid, I think.

I was lucky to be involved on the first day of shooting and the last. When we decided to go for the first shot of Number One after all those years, it was quite an emotional moment. There was a degree of anticipation and tension inevitably on the set. The air was full with a kind of expectancy, and we were all nervous. This was, after all, a historic moment.

**What was the mood on the final day of shooting?**

I was in the second to last shot, though I didn't manage to get in the last shot. That involved an exploding device of some kind. And George with typical showman's instinct, waited, did the shot from various angles, and in various ways, but waited for the final moment to press the special effects. So it finished with a light show and a bit of a bang. I thought that was a good showman's touch.

**How much did you work with George Lucas on Jedi?**

We just sort of met, and he did do the final sequence, when the Emperor is being sent down that chute—I won't say killed, because we don't know that, do we?

**Lucas directed that scene?**

Yes, it was principally for technical reasons. I was on a flying harness, and I had to be lifted at certain moments, and Richard was off doing other scenes with the second unit.

**That was you, not a stuntman, being lifted in the air by David Prowse?**

Yes, that was me. I was on a big hoist. All he had to do was catch my feet, which he did occasionally, to stop me from spinning around the studio. There was a lot of technical work, so George took that on himself. I just got to know him a little bit during that. But I hadn't seen him for 15 years when we met next, just before he decided that I should play the part once again—because it was by no means a foregone conclusion. Of course, I hoped it would be.

**You didn't know if you'd get the part for the prequel?**

There were no foregone conclusions about the film at all. I think George doesn't deal in foregone conclusions—which is fair enough. The technology is so advanced, none of us were quite sure how many of the characters would be human and how many would be digitally created. But I think that the humanity count on George Lucas films will always be very high indeed.

→ The Emperor meets with Darth Vader on the Death Star.



# *There were no foregone conclusions about the film [Episode I] at all. I think George [Lucas] doesn't deal in foregone conclusions.*

**So what was the process? Did you have to audition?**

It was almost the same as before. It was very nice to see him after 15 years, and we chatted for about 10 minutes, and that was it really. After that, it was costumes and makeup tests, and then I was shooting.

**Had you already seen the Special Edition of *Return of the Jedi* at that point?**

Oh, yes. I couldn't wait. I could see the little improvements, but by and large they haven't changed. And that's what's so interesting about the whole phenomenon of the Special Edition. New generations have responded to the film even more enthusiastically than our younger selves did. And that needn't have been the case. People could have said, "Oh, that's how they did it then, now we're so sophis-

ticated," you know, the GameBoy age and so on. And that's a great tribute to the power of these films, and also to George.

It's very much his vision. And it's not calculated, it's just an instinct he has about how to tell a story. It's the battle of good and evil—which has all the best lines and most of the best tunes, but which can't win because it's ultimately a negative force about death and not life. I've played quite a number of dark characters, and if you're going to play a villain in a movie, they don't come darker or more villainous than the Emperor ended up being.

**Your scenes in *Return of the Jedi* are considered by many to have some of the strongest acting in the original *Star Wars* trilogy.**

There's a lot of, I think, rather unfair comments about the acting in the *Star Wars* films. I

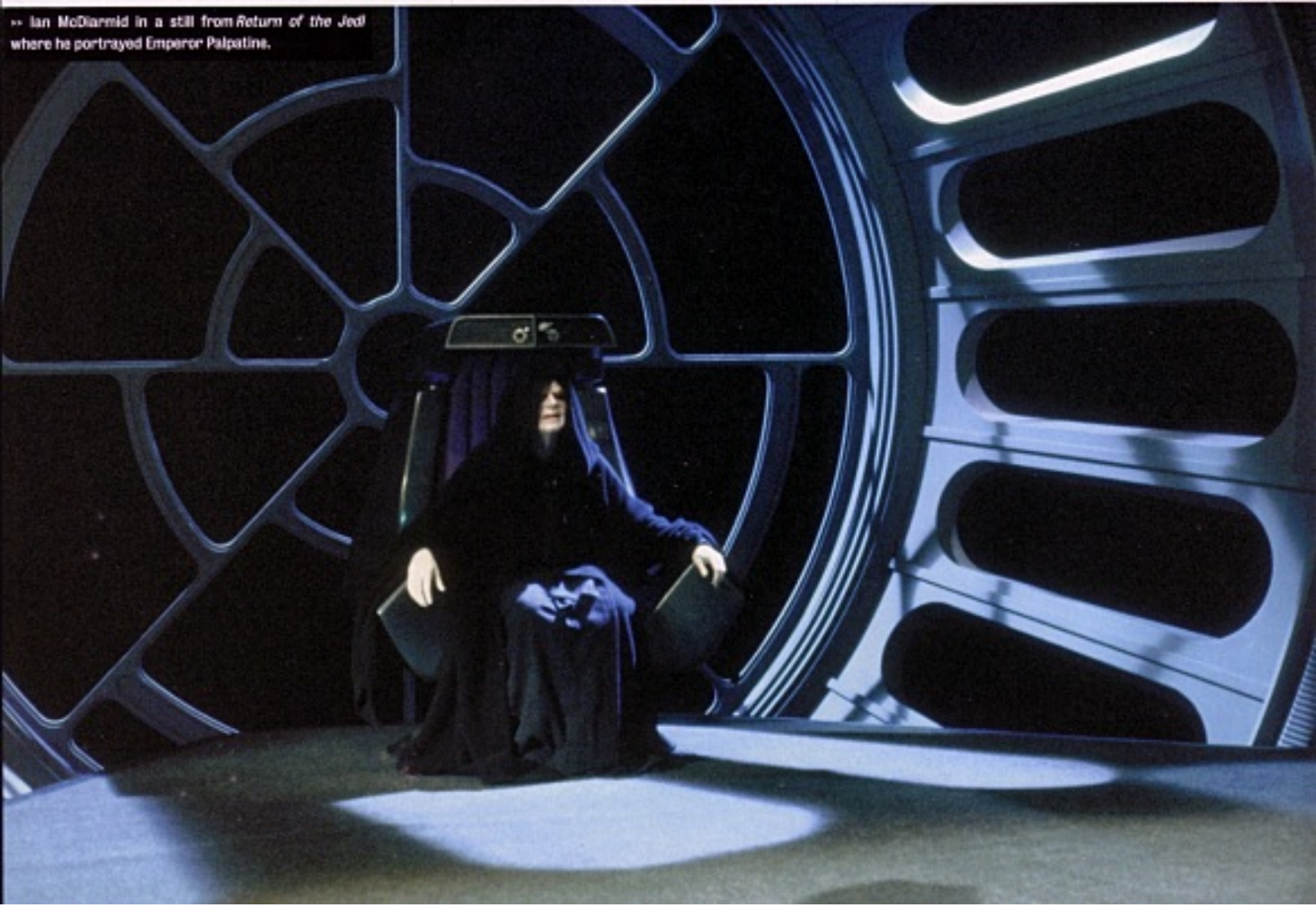
enjoyed those scenes very much — but I enjoyed the scenes because I was working with a very fine actor, Mark Hamill. We were in front of the camera for all of 10 days shooting, and Mark was giving 100 percent, and I hope I was giving the same back. Acting doesn't happen in a vacuum, you know—it's between two people.

Mark always had a wonderful sense of humor, so we were able to laugh between takes. It was enormous fun working with him, because he was extremely good, and also we could laugh—although when I laughed it hurt because of the makeup.

**How long did it take to apply all that makeup for Jedi?**

It started off at four hours. I used to go in at half past 3 in the morning. But [Jedi makeup artist] Nick Dudman, who's now in charge of creature effects in Episode I, did my makeup [for Jedi] quite superbly. I watched the Emperor take shape, slowly, over those four hours. He was so good at it, though, that by the third day he said, "The best thing you can do is go to sleep." There was very little that he needed me to do. In fact, a relaxed face was what he wanted. I went to sleep

→ Ian McDiarmid in a still from *Return of the Jedi* where he portrayed Emperor Palpatine.





as me and woke up as the Emperor.

**That must have been a rude awakening. You must have seen a lot of characters pass through that makeup room.**

One day, I was in for my four-hour makeup and I saw Sebastian Shaw [Anakin Skywalker in *Return of the Jedi*] in the corridor. I knew Sebastian quite well. I said, "Sebastian, good heavens, what are you doing here?" He said, "I don't know, dear boy, I think it's something to do with science-fiction."

That was Sebastian. The *Star Wars* saga had passed him blissfully by. So I think that's going to be my answer from now on—"I think it's something to do with science-fiction."

**How different was your experience making Episode I from your memories of *Return of the Jedi*?**

For *Jedi*, it was a straight block of shooting those scenes. There was the entry, and then everything else was in the throne room. It was contained and it was straight through, whereas here there were many scenes and different locations—even though most of them were against a blue screen background. We know it's going to look wonderful, but we've no real idea of what it will look like. I suppose when I go along and do any revamping that has to be done, I'll get an impression then. But except George and the editors, no one will really see it until that first showing.

One of the reasons I think that they wanted to use Leavesden Studios [for the prequels] is because it could offer enormous acreage and huge spaces. But most of those huge spaces had aspects of the set—sometimes

quite detailed ones, sometimes hardly any, and you'd know that they'd always be filled in later.

But then we had exterior scenes. Again, they were on the backlot, and it looked like you'd imagine a great D.W. Griffith movie should look like—steps and columns and so on. I very naively asked George, "Why have you come outside to do this?" And he said, "Well, it's an external scene." A perfectly straightforward explanation! The blue screen on that was very well painted—God was shining favorably. There was a very beautiful blue in the sky, and not too many clouds, so I imagine Industrial Light & Magic got what they wanted.

**Was there much rehearsal for the prequel?**

We had a read-through, which the documentary crew documented. So I'm sure in years to come you'll see bits of that. But Liam [Neeson] was still filming in Prague at the time, so he couldn't be there. George rehearsed with Natalie [Portman] and me, but this was really so we could get to know each other a little better before we were plunged in and she, particularly, would be transformed by makeup, and there wouldn't be any time.

**Do you have your Emperor action figure?**

Every now and again somebody gives me one. Our company manager was in New York lately, and he brought back a fascinating little one that actually does shoot those thunderbolts. When I see it I think, "God, I wish I had just a little bit of that in my pinky every now and again. I wouldn't hurt anybody, but it would be nice." >>

» "Oh... I'm afraid the deflector shield will be quite operational when your friends arrive."



**You were a drama school classmate of Denis Lawson. Some people might be surprised to know that the Emperor and Wedge used to hang out together.**

Yes indeed! We go back quite a long way. It was the Royal Scottish Academy of Dramatic Arts in Glasgow, and Denis and I were in the same year, though I think to be fair to... Wedge... he's a little bit younger than me, but not much. We were and still are very good friends. We used to make each other laugh a lot.

**Were you disappointed you didn't have any scenes together in *Return of the Jedi*?**

Yes, we were disappointed, but not surprised. There were a lot of people I knew in that film. One of the other pilots was a Scottish actor called Hilton McRae, and there were a few others, I can't remember who they all were. But of course the film was being made over here, and George liking British actors as much as he likes British technicians, that was inevitable.

**You didn't do any *Jedi* scenes with Denis Lawson, but now you've worked with his nephew, Ewan McGregor, who plays the young Obi-Wan Kenobi in Episode I.**

That's an even bigger coincidence!

**Had you met Ewan when he was growing up?**

I met Ewan when he came along to see his uncle and me in a play that we did together, *Volpone*, by Ben Jonson. It wasn't that long ago. He was still in drama school. And like everybody else, I've been delighted to watch his meteoric rise.

**When in your life did you discover you were an actor?**

Probably when I knew what it actually was to be an actor. I didn't come from a background where that kind of thing was readily encouraged. But I knew there was something inside me, and I learned later on to describe it as this thing called acting. That happened fairly early on, but I only had the courage to admit it after I'd left university and decided I should set about doing something I really wanted to do. Otherwise I'd be in a state of regret for the rest of my life.

**Tell me about your theatre, the Almeida.**

It's a small theatre in North London, but it's an unusual space. It has a very big stage area

but the auditorium is very small, it seats 300 people. So you have something that's rare—a stage space of epic size, and an intimate auditorium. And that can make for the most electrifying experience.

We're trying to raise the money to expand to another theatre, because we all need new challenges. We've been to Broadway with Ralph Fiennes in *Hamlet* and Diana Rigg in *Medea*. Now we have David Hare, who's a terrific writer. His new play is about Oscar Wilde, and we hope very much that will play Broadway as well. The leading role is going to be played by Liam Neeson, so there's another connection.

**Much like George Lucas, you oversee a bustling creative enterprise. Do your duties as joint-artistic director keep you from acting?**

I act in quite a lot of the plays here. I'm going to start rehearsals for a play on Monday. It's Gogol's *The Government Inspector*, probably Russia's greatest comedy—spiraling madness. It's a nice relief: even apart from *Star Wars*, I've played a spate of monsters lately.

» continues on page 52

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*I won't  
fail you,  
my Lord...*

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LP74 \$269.95



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LCJ1 \$275.00



## Luke Skywalker X-wing Pilot Vinyl Doll

This 10" vinyl doll comes with poseable arm and removable helmet. LAPP32 \$17.00



## Dewback Patrol

From world-renowned illustrator Dave Dorman comes the Dewback Patrol limited edition lithograph. Measuring an oversized 32" x 14" plus a 2" matting and framing border. Dewback Patrol is printed in glorious color on archival art paper. Limited to only 1,500 signed and numbered prints.

LP60 \$45.00



## Cantina 20th Anniversary Toast Poster

Insider artist Tsuneo Sando does it again with this amazing painting of the *Star Wars* cantina denizens raising their glasses in honor of *Star Wars*' 20th Anniversary. Printed on high quality poster stock this poster measures 17" x 36" and is available exclusively through the Fan Club.

LP57 \$14.95

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LPN37 \$4.50

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LCUP2 \$27.95

**NEW!****Tomart's Guide To Worldwide Star Wars Collectibles: 2nd Edition**

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LBK101	Softcover	\$29.95
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The Star Wars Fan Club has brought back the cast/crew patches from the original Star Wars trilogy. Each one of these incredible patches has colorful and finely detailed embroidery and measures approximately 5" long. Only 1,000 sets are being made. You won't find these designs anywhere else! First come first served.

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Imperial Forces Bedding



Character Drapery

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Character Drapery

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This excellent character study by fan favorite Dave Dorman shows Princess Leia in her Boushh bounty hunter outfit, seen in *Return of the Jedi* and *Shadows of the Empire*. Princess Leia is printed on quality archival paper with light-fast inks and measures 16" x 20". Signed and numbered by Dorman himself.

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**Yoda**

The full page Yoda illustration from *Insider* #26 has been blown up to a spectacular 24" x 36" high quality poster. Beautifully painted by one of Japan's premier science fiction illustrators, Tsuneo Sanda, this poster is a must for fans of the 900 year old Jedi Master.

LP45 \$15.00



**Slave I**

Tsuneo Sanda does it again! For the first time *Slave I* takes center stage in a collectible poster. This lovingly rendered space scene depicts the lonely quest of the intergalactic bounty hunter. Squint and you can see Boba Fett, painted in accurate scale, at the center of the piece. Vibrant color printed on high quality stock, 24" x 36".

LP42 \$15.00



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This gorgeous, highly detailed 24" x 36" poster, features the Millennium Falcon escaping the clutches of the Empire while TIE fighters chase in pursuit. This beautiful poster is available exclusively through the Official *Star Wars Insider* and quantities are limited. Printed on high-quality stock. A must for any *Star Wars* collector.

LP40 \$14.00



**Speeder Bike Chase Lithograph**

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Autographed by Mark Hamill & Ralph McQuarrie  
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Autographed by Ralph McQuarrie  
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LP76 AT-AT, AT-ST, Snowspeeder Poster \$19.95  
 LP77 AT-AT, AT-ST, Snowspeeder Signed Poster \$40.00



**Darth Vader Black**  
**Light Poster**

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LP70 \$45.00



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LMUG13 \$14.95



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The most celebrated spaceship in the Star Wars universe is reproduced in great detail with fine pewter in this great gift item that measures approximately 3 inches long.

LM35 \$38.50



## A Death Star Limited Edition of 4,500

Rawcliffe does it again with this beautifully hand-crafted depiction of the second Death Star from *Return of the Jedi*. Over 2 1/2" in diameter this piece is solid pewter and comes mounted on its own base. Surface detail on the Death Star is truly superb. Order today, only 4,500 will be made.

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LM21	Emperor
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LM22	Small TIE fighter
	3" long \$40.00

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LM26	Shuttle Tydirium
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Approximately 1 1/2" across and is made from finely crafted pewter.

LKC3 \$7.00



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## TIE Bomber

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LM34 \$40.00



## Cloud City Expansion Set

The second Star Wars Customizable Card Game expansion set of 1997 features Lando Calrissian, and finally, Boba Fett! This 180-card set has new rule innovations including the ability to put a "price" on your opponent's head. Available in full boxes of 60 packs or sets of 6 booster packs.

LTC6L Box of 60 packs \$125.00  
LTC6M Set of Six Booster Packs \$14.95

## Lords Of the Expanse Box Set ➤

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LPM27 \$30.00



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LSOFT1 \$59.95





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LTC6K \$32.00

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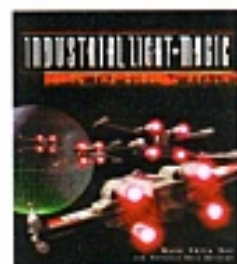


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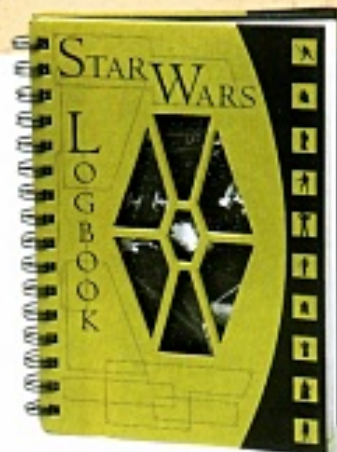


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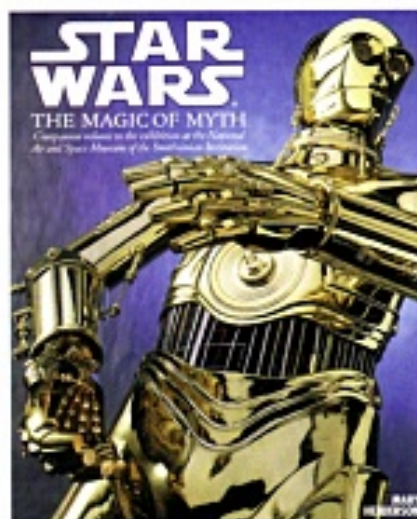
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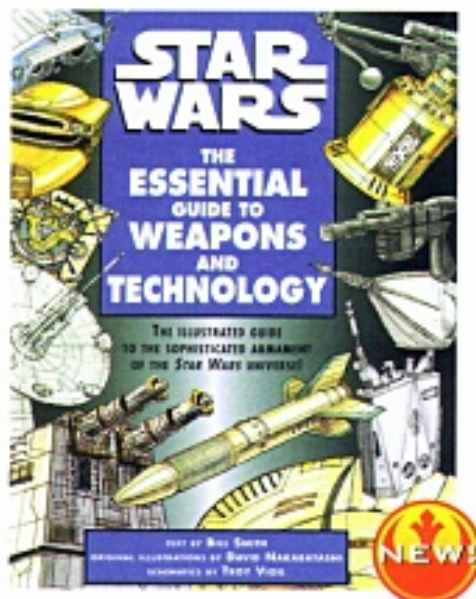
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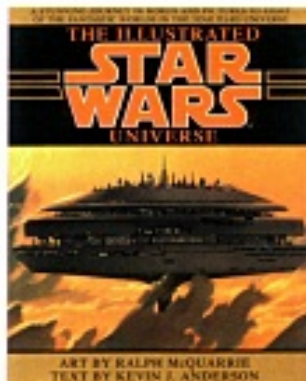
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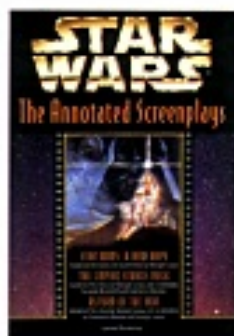
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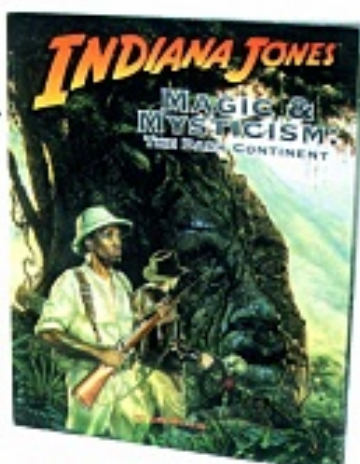
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LSU10	Boba Fett
LSU11	Han Solo in Carbonite
LSU12	Darth Vader w/ Lightsaber
LSU13	Jawa (not shown)
LSU14	Imperial Royal Guard (not shown)
LSU15	Han Solo in Stormtrooper Outfit

LSU16	Admiral Ackbar (not shown)
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>> According to McDiarmid, "...even apart from Star Wars, I've played a spate of monsters lately."

## >> Ian McDiarmid

(continued from page 34)

### You've played other villains recently?

Yes, I tend to. We did an opera here. No, I don't sing. It was an opera for actors rather than singers, based on Artaud's *The Cenci*. I was doing that at the same time as the filming down at Leavesden, and everybody was very good about coordinating the schedules so I could do both.

### So you would do *Star Wars* during the day and opera at night?

Yes, it was hectic. But the great thing is they were only 40 minutes apart—it's 40 minutes to the center of the universe! It seemed so extraordinary to get up every morning and go to the Galactic Empire just down the road. It's very convenient.

I don't know if you know the story [of the opera] or not, but he's a complete monster, declares himself a monster, murders his son, and rapes his daughter. So the dark side was being well and truly investigated over the summer months.

**Speaking of the Force, you were directed in *Dirty Rotten Scoundrels* by Frank Oz, who played Yoda. Looks like the Emperor was submitting to Yoda's will on that set.**

Absolutely, yes. It was a very pleasurable submission, let me tell you. Frank is great to work with. He's enormous fun, very entertaining. Very good, very funny, very fastidious.

### Had you met him on the set of *Return of the Jedi*?

I only met Frank when I went up for *Dirty Rotten Scoundrels* [five years later]. He said, "Would you mind improvising a little bit?" And I thought, "No I don't, it's Frank Oz," and he said, "I'll be Steve [Martin]." So we had about 45 minutes where we just sort of reeled about and laughed. And he gave me the part.

### Did you cross paths with him on the set of the prequel?

Yes, I did. I was on-set one day when Yoda was, and Frank was there. It was very nice to see him, the same as ever. And I was happy to see that Yoda was still very much Frank's creature and didn't belong to computer technology.

### But you didn't have any scenes together?

No, unfortunately. I suppose if there was going to be a meeting, it would be a dramatic one.

### To say the least. Along those lines, you played Indiana Jones' uncle on *Young Indiana Jones*. Did that make you Sean Connery's brother?

I don't know, I don't think I was his uncle. I think I was a friend of his uncle's. I was a professor with him. But I read that too, that I was his uncle. Once again, the fans probably know much more about it than I do, I wouldn't want to contradict them.

### Do you have any other films coming up?

None yet. I'm very happy to wait and see if the phone's going to ring and I'm going to be asked to be in Two and Three.

### You don't know yet if you're in the next two *Star Wars* movies?

Well, I haven't been officially contracted, but I think it looks likely. I would like to think they were my next two. That would be very nice. But there are no certainties out there in the galactic universe. 🌌

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by **Constantine Nasr**

# Peter Cushing

CHARMING TO THE LAST



When George Lucas re-released his epic trilogy last year, the extraordinary event was not just a treat for *Star Wars* fans alone. The *Star Wars Special Edition* allowed fans a chance to see Peter Cushing, one of Britain's most accomplished actors, on the big screen once again as the ice-cold villain of the Galactic Empire, **GRAND MOFF TARKIN**, one of the most curious and interesting characters in the *Star Wars* universe.

With his name in lights again, Cushing was able to delight faithful fans as well as chill the spirits of a new generation. And the time is right for fans to get to know Peter Cushing. While we didn't get to see any new footage of Cushing in the *Special Edition*, we now finally have a chance to buy his action figure.

Cushing is known to most as a star of horror movies, making countless British fright flicks in the sixties and seventies, most notably for the B-rate shocker factory Hammer Films.

From Baron Frankenstein to Doctor Van Helsing, from Sherlock Holmes to Doctor Who, Cushing was an actor with rich, powerful talent who turned nearly every performance into a

virtual reality. Tarkin, one vivid personality in his catalog of ninety-three films, is a prime example of the mastery that Cushing brought to every role into which he breathed life.

"I believe in both the characters I portray and the weird and uncanny games they get up to," Cushing once said. "I have to believe—that is the only way I prevent myself and my pictures from being laughed out of cinemas. By believing in what I'm acting—as an actor should do, whatever his part—I am able to give greater credibility to the character and the picture and so strike the necessary note of authenticity to capture the audience's true attention."

Peter Cushing, the gentleman of horror, was born in May 26, 1913, in Surrey, England. The son of a surveyor, Cushing grew up admiring cowboy star Tom Mix. He always had aspirations for the arts, especially for acting, and his Hollywood dreams led to his training at the Guildhall School of Music and Drama. While his repertory work was taking off, he felt the urge to leave for America. In 1939, his father bought him a one-way ticket to Hollywood, and with only £50 to his name he embarked on the long journey.

His first break came when he landed a small part as Louis Hayward's double in James Whale's *The Man in the Iron Mask* (1939). Later that year, he acted alongside Laurel and Hardy in *A Chump at Oxford*, and he won critical praise in George Stevens' *A Vigil in the Night*. Stevens specifically wrote the part for Cushing, proving that the director could spot talent when he saw it.

Hollywood would not hold Cushing for long. Many reasons, including the war and

homesickness, drew him back to England. Because of a childhood injury, he was unable to serve on active duty. Instead, he acted in ENSA (Entertainments National Service Association, nicknamed "Every Night Something Awful").

While onstage, Cushing met his future wife of thirty years, Helen Beck. Cushing lived for his wife, and she was the backbone of his career. "I owe everything to her. I always say that I was born in 1913, I started to live in 1941 when I met Helen, and I died in 1971 when she died." After her death, Cushing used acting as therapy, filming twelve movies in a twelve-month period.

Helen pushed Cushing into pursuing a part in Laurence Olivier's *Hamlet* (1948). While he would have loved to play the lead, Oseir was the only character left uncast. Olivier was delighted to give it to Cushing. His missed opportunity to play a Shakespeare lead never really bothered the actor, who ironically felt more need to play in horror pictures. "Who wants to see me as Hamlet?" he would ask. "Very few. But millions want to see me as Baron Frankenstein, so that's the one I do."

After touring with Olivier's Old Vic Company, Cushing returned to several small

» Peter Cushing as Grand Moff Tarkin taunts Carrie Fisher as Princess Leia in *Star Wars*.

film roles. Nearly forty and forced to design ladies head-scarves for a living, he believed himself a failure. Wisely, Helen pushed him into television, which was just starting to boom in England.

And boom it did. Cushing landed many prime roles with little trouble. But his big break came with his award-winning performance as Winston Smith in George Orwell's 1984. Cushing was thrust in the spotlight as Britain's biggest television star.

This sudden burst of success did not diminish Cushing's humility. He still believed he was just an actor doing a day's work. He wanted to return to film, since he found live television too nerve-racking. He enjoyed the medium of film, which allowed for his perfectionist nature to achieve the best performance possible.

Even before 1984 had given Cushing his final boost to fame, Hammer Films was beckoning his agents to get him in their pictures. The burgeoning company was just about to make a sensation with a low-budget remake of the Frankenstein legend, and they wanted Cushing as their star.

Cushing took the role because he enjoyed the original classic as a boy. Hammer's fresh Gothic approach and Cushing's nuanced Baron Frankenstein would transform the Frankenstein myth forever. Shot in dynamic color, decorated with gore and cleavage, Hammer's *The Curse of Frankenstein* (1957) was an overnight success, transforming not only Cushing's career but the face of the horror film for the next twenty years.

Cushing turned the part of Baron Frankenstein into a myth of his own, a persona which would forever be connected with the actor's chilling likeness. Cold and calculating, his Baron would be a distant cousin to Grand Moff Tarkin.

Shot for a meager £65,000, *The Curse of Frankenstein* solidified Cushing's place in British cinema. It also quickly established Hammer as quality entertainment and changed the life of another actor, Christopher Lee. Cushing and Lee would continue to work together at Hammer for the next twenty years; the rest became the stuff of movie legends.

Soon, Hammer's fright factory was dabbling in vampirism with its version of *Dracula* (1958). Here, Cushing was the hero, the ardent Doctor Van Helsing, playing opposite the tall and distinguished Lee.

For Cushing, Van Helsing was the antithesis of Frankenstein. Cushing injected his own sense of common decency and ardent goodness into his performance. Self-described as a salesman of crucifixes, Cushing's Van Helsing was an energetic warrior for good of the highest order.

Cushing was known as an actor who excelled at utilizing the props around him to boost his physical presence and onscreen activity. This earned him the nickname "Props" Cushing. One famous story involved the finale of *Dracula*, in which Cushing didn't feel the need for pulling yet another crucifix out of his coat pocket.

"I suggested the run along the refractory table to jump onto the curtains and hit Dracula square in the face with sunlight. He would, of course, be trapped, then I would come along like a hero, grab the two candlesticks, make the cross with them in his face. They agreed." Thus was born another legend, and a trick for all future vampire hunters. Quentin Tarantino, in the vampire thriller *From Dusk Till Dawn*, spoofed him with the phrase: "Peter Cushing does that all the time."

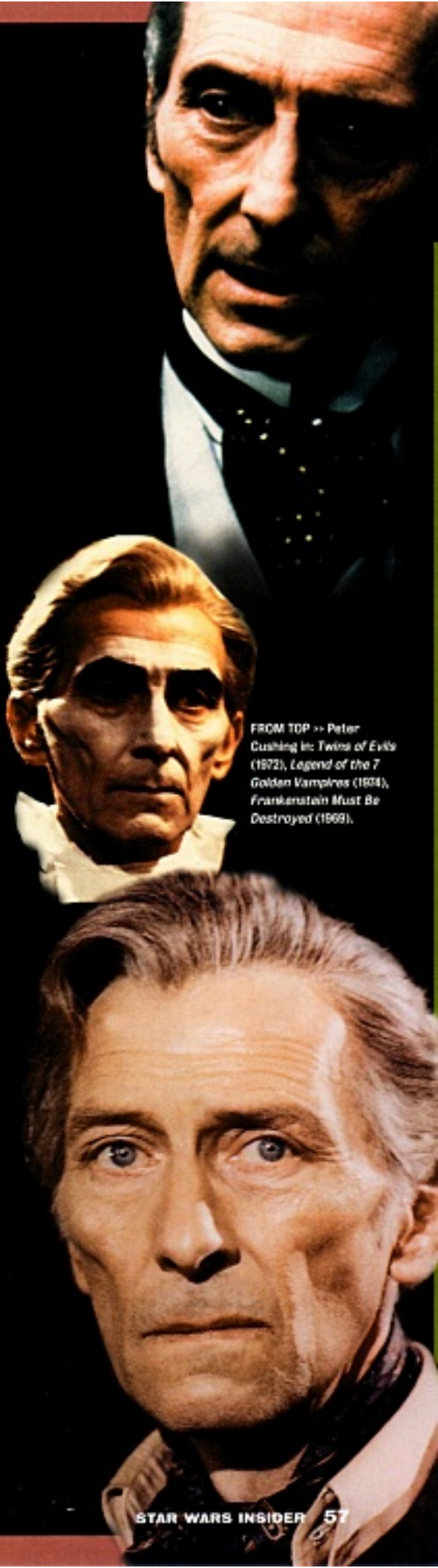
"Peter Cushing certainly became an icon of who Frankenstein and Van Helsing should be," says director John (Halloween) Carpenter.

Cushing starred in Hammer's cycle of classics, including *The Mummy*, *The Revenge of Frankenstein*, and *The Brides of Dracula*. With *The Hound of the Baskervilles* (1959), he had the opportunity to play another staple hero, Sherlock Holmes. Regarded by many as a Holmes to rival Basil Rathbone, Cushing's height, gaunt features and active personality helped give his sleuth a strong physical presence.


For a period of time, Cushing stepped away from horror to diversify his work. He starred in adventures like *The Sword of Sherwood Forest*; biographies such as *John Paul Jones*; and serious dramas including *Cash on Demand*, one of his best but least-seen performances.

Cushing returned to the horror scene for Hammer films like *The Gorgon*, *She* and *The Vampire Lovers*. By the mid-sixties he teamed up with Amicus and other independent companies, starring, often beside Christopher Lee, in films such as *The Skull* and *I, Monster*.

Though never truly a fan, Cushing was



FROM TOP → Peter Cushing in: *Twins of Evil* (1972), *Legend of the 7 Golden Vampires* (1974), *Frankenstein Must Be Destroyed* (1968).



*"That character of his always shined through in all of his movies. No matter how mean they were supposed to be, you always felt that underneath the makeup or acting was a real Santa Claus character."*

*"That's certainly true of Peter Cushing."*

—FORREST J. ACKERMAN

drawn to science fiction because he felt it was what his audience wanted to see. In the mid-sixties he starred as the benevolent Doctor Who in two exciting films, *Dr. Who and the Daleks* (1965) and *Daleks: Invasion Earth 2150 A.D.* (1966). Cushing made this incarnation of the Doctor an eccentric charmer, and he satisfied those BBC fans who found the big screen an appropriate medium for their television hero.

But it was George Lucas' *Star Wars* that allowed Cushing to find a new audience in science fiction. Originally, Lucas approached Cushing with the opportunity to play Obi-Wan Kenobi, but when the two actually met, the director was convinced that he had found his Tarkin.

"Frankly, it would have been nicer to play Kenobi, but I really didn't have any choice. I was making another picture at the time, and it was going to conflict with the *Star Wars* schedule. It all worked out in the end, though, since the role of Tarkin took less time to shoot than Kenobi would have."

"I've often wondered what a Grand Moff is," Cushing told filmmaker Ted Newsom, whose *Flesh and Blood* documentary on Hammer was Cushing's final project. "Is it like a giant moff in a clothes closet?"

Cushing took the role because he felt it was what his audience would enjoy. "I thought the kids would adore *Star Wars*, since they love all things about outer space." He compared it to Doctor Who, which was very popular at the time.

Cushing joined the cast in May 1976, and many of his memories revolve around working with co-stars Carrie Fisher and David Prowse, another Hammer alum. Cushing was used to

playing Prowse's master. He had recently played the Baron to Prowse's monster in *Frankenstein and the Monster from Hell*.

"David Prowse is such a dear boy," said Cushing. "I created him once, you know. He did another *Frankenstein* for Hammer where he played a monster in a bald cap and diaper. He looked far more imposing in black leather years later in *Star Wars*."

Many recall his gentleman-like approach in helping Carrie Fisher in her first major role. He would purposely stand in the shadows so that Fisher's face would be bathed in light. This helped define their characters, both good and evil, as well as magnify Fisher's on-screen beauty.

"I liked Peter Cushing so much that was almost impossible for me to feel the hatred I needed to act against him," Fisher recalled.

He was a friend to the entire cast, remembered Don Henderson, who played General Tagge. Henderson, who played opposite Cushing in the horror film *The Ghoul*, praised his friend's professionalism and charm:

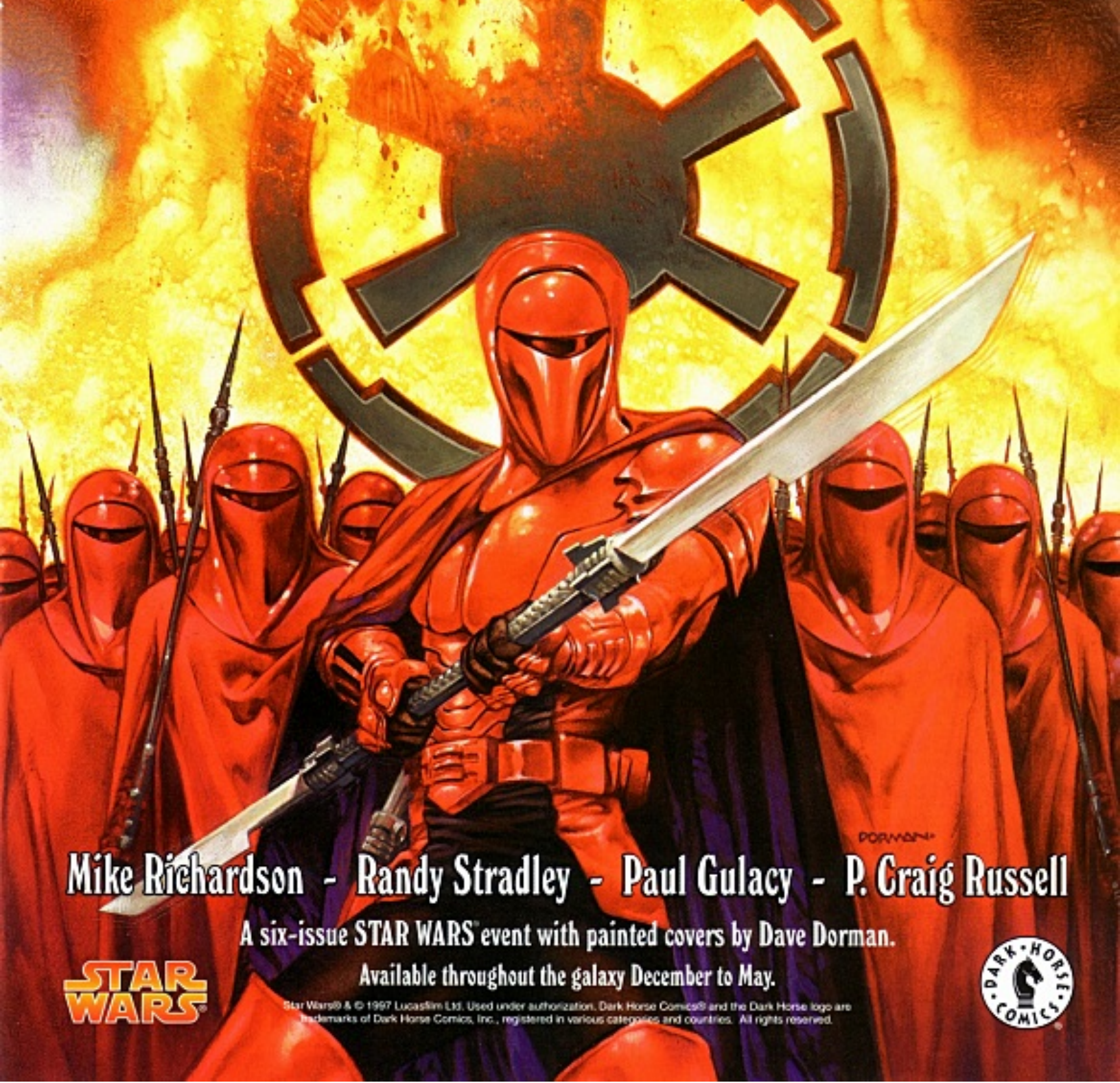
"My recollection of working with Peter is that he was a man of immense charm, old-fashioned manners, politeness and a 100% professional! I have never heard him swear, be rude to anyone, offend anyone, nor say a bad word about any person, whatsoever."

Cushing did have a problem understanding all the technical jargon of Lucas' world, but he didn't mind working through the lines. He was especially concerned about Tarkin's "foul

-- Peter Cushing as Grand Moff Tarkin in *Star Wars*.

>> continued on page 80

# STAR WARS CRIMSON EMPIRE™



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One thing the planets Tatooine, Endor, Hoth and the fourth moon of Yavin have in common: Earthlings can only reach them with difficulty. The three movies were shot on location in Tunisia, Arizona and Death Valley (Tatooine), Guatemala (Yavin), and Northern California (Endor). Hoth was not shot in Antarctica, but in southern Norway, in a strange place called Finse.

The reason for using Norway on *Empire* was simple: logistics. To be able to film a complex movie like *The Empire Strikes Back*, you need a whole lot of equipment, and a large crew needs to be housed and fed. Finse has a railway that leads directly to the container harbor of

Bergen. Much easier than filming in the arctics.

Finse isn't a village, certainly not a town. It is more like a train station, really. The highest station on the Oslo-Bergen line. Besides a few holiday flats that are used only in summertime, there is only the ski hotel 'Finse 1222'. The hotel offered enough living space for the crew of TESB. There was another reason for the location scouts of Lucasfilm to choose Finse. A few kilometers to the south lies one of the two world's only plateau glaciers, the Hardanger Jokulen glacier. It is called a plateau glacier because it doesn't flow down a mountain, but lies flat on top of a plateau. This ice plateau is a perfect simulation of a polar region. So perfect, that the English polar explorer, Robert Scott, used it 1911 as a training field for his great South Pole expedition. Many photos in the hotel still bear

witness to this expedition, which ended tragically when Scott was beaten to the South Pole by the Norwegian, Roald Amundsen, and many in the expedition died.

After the decision had been made to use Finse as the Hoth location, real work started in the beginning of 1979. Months-long preparations were made for the shooting. All exterior sets, like cannon towers and trenches, had to be built on the glacier, as well as emergency tents, and storing huts for costumes, props and vehicles.

The crew of TESB received specially designed winter clothing. For the helicopter that was used for aerial photography a new heated hangar had to be built. Already the preparations were hampered by foul weather, and when the main crew arrived at the begin-



# RETURN

ning of March 1979, things turned worse.

The railroad line, the only connection to the outside world, was often blocked by avalanche and it took days to get it going again. Harrison Ford's arrival was also complicated by an avalanche. The train to Finse did not run. He got only as far as Geilo. An adventurous taxi tour took him to the last station before Finse, called Ustaaset, where he was picked up by a snowmobile late at night, which gave him a ride to Finse.

Naturally, the shooting was interrupted by bad weather, especially snowstorms. Soon the production was far behind schedule. The crew realized that emergency tents were quite helpful. Within minutes, the weather could change completely and there was almost never enough time to return to Finse, for no one would have

survived the trip back to the hotel. There were many problems with the equipment at -30 C. The cameras had to be heated electrically so that the lenses would not condense all the time.

In spite of all the problems, the first unit finished almost all shots with the principal actors, except for a few takes with Mark Hamill. On March the 12th, 1979, the crew moved to the more comfortable sound stages at Elstree.

After 17 years, not much reminds you at Finse (except for the everlasting glacier) of the shooting of *TESB*. The hotel of course is still there, although it underwent an overhaul in 1980 (Did the Empire crew celebrate a real raucous wrap-party?). The '1222' number of the

hotel indicates the meters above sea level. One cannot reach Finse by car at all, only by train or along a few selected hiking tracks (recommended only for real pros).

Since the glacier is part of a protected area, the crew of *TESB* had to remove every little piece of the set. Whatever remained was swallowed by the glacier a long time ago and will reappear in a couple of hundred years at the bottom of the plateau. A pleasant thought.

In winter the snow is up to 30 meters deep on the plateau, but in the summer one can recognize the landscape of Hoth well. The author has visited Finse three times already, one time in vain though, because my car broke down on

**by Arnd Riede**  
**from the German *Star Wars* Magazine**



# TO HOTH

# STAR WARS

## NORWEGIAN UNIT

» The crew of *The Empire Strikes Back* received specially designed winter clothing for the filming in Finse.

the way from Bergen. To find the exact location of TESB was the biggest problem, since the glacier is over 20 square kilometers. Contacted crew members couldn't remember details and there was no exact location in the literature. In an unusual fashion, we were able to locate the exact spot of the big battle scene. For once the German army draft was good for something. Since on most photos one can see the sun, we could measure the length of the shadows the height of the sun to the horizon and considering the time of the year, the location of Finse, and with Norwegian army maps we finally found it.

Once we were there, we knew right away

that it was the correct spot. It was a strange feeling to stand at the same spot, where the trenches and laser cannons of the Rebels had stood. Below, you'll see a panorama shot of the ice field of the '79 Rebel base. On the top from the left was the location of the shield generator. One has to imagine a bit more snow, since the photo was taken in summertime, and remember that the generator was added as a matte-painting.

The big panorama (bottom) shows something else. To the right we recognize once more the rebel slope. On the left we see a special mountain top. Here the scenes with the Imperial probe droid were shot with Han and Chewie. The rebel slope was used for something else as well. Here the crew shot the escape of the Falcon from the ice hangar of the rebel base. When you look in the direction from where the AT-ATs attacked, you will see that this part of the glacier looks completely different from the movie. This part was totally recreated at ILM. Those who want to travel to Finse and take a look at the TESB locations should do so within the framework of a longer Norway trip. Even in summer the weather can be extremely tricky, so that it is almost never nice and sunny, but wet at best.

If you do want to take the hiking option to



» The ice field of the '79 Rebel base



» Exhausted Rebel troops in *The Empire Strikes Back*.

>> A new heated hangar had to be built for the helicopter that was used for aerial photography.



Since the glacier is part of a protected area, the crew of *TESB* had to remove every little piece of the set. Whatever remained was swallowed by the glacier a long time ago and will reappear in a couple of hundred years at the bottom of the plateau.

Finse (civilization's last outpost) over the glacier, here are a few helpful hints:

Up there it is very lonely. It is possible to wander for days without meeting a single human being. There is no protection against the wind and the rain since you are above tree level. There are loud waterfalls all around, so no one will hear your screams for help. So, never undertake a trip like that on your own. A hiking track on the map can be difficult to find in the real world. It is not even a track. Mostly it is only a red dot on a stone every couple of hundred meters. Since the landscape does consist mostly of stones, it is hard to walk. Natural obstacles, like rivers, must be crossed without the help of bridges. Good shoes are a must. You should have the following in your knapsack as well: An emergency blanket and a tent; emergency rations; emergency signals; a torch; protective rain gear; water; medicine and warm clothing. Most important of all: Never go on your own. Always tell your hotel first where you intend to go and when you plan to return. This might sound ridiculous, but you will find that it is a totally normal procedure for all the hotel staff. The mountain leaders will appreciate your professionalism and maybe give you a few good hints as well.

Another tip: Never walk on the glacier ice!

Not because of the ravines (they exist as well), but for the underground rivers that flow beneath the ice. If you should break through the ice and fall in one of the streams, it will sweep you right away to the center of the glacier and there is no chance of survival. There are better ways to die.

As you can see in picture 7, one can get real close to the locations of *TESB*, without stepping on the ice (the author is standing on rock, not on ice!). Naturally one had to take a photograph in a *Star Wars* costume (which was difficult to carry). Unfortunately the weather wasn't with us that day and it rained the whole day—no, it poured! But then the sun came through for a couple of minutes and we were able to take pictures. We got a real good feeling, and a sense of how difficult it must have been to shoot a movie under these conditions.

We admit it—this trip is only something for real hard-core fans, but it was a real treat that we would recommend. If you follow our tips, and if you have some common sense, then nothing will go wrong. It is an adventurous trip into the unknown, not unlike those of our heroes in a galaxy far, far, away. ☺

HOTEL ADDRESS: Finse 1222, Postboks 12, N-3590 Finse, Norway





# Jack purvis

REMEMBERED



» Jack Purvis (right) and longtime friend Kenny Baker (left) perform their Laurel and Hardy act as the Mini-Tones.

British actor Jack Purvis, who passed away in November at the age of 60, will be sorely missed, not only by his friends and family, but by *Star Wars* fans around the globe. The *Stars Wars Insider* would like to pay tribute to the late Purvis, who while short in height, was a highly talented performer, and according to the people close to him, a great man.

by Jamie Painter

**W**hile you may not necessarily recognize his face from his work in the *Star Wars* trilogy, Jack Purvis was, in fact, an integral part of each of the films, playing a multitude of masked characters.

In *Star Wars*, he played dual roles. In addition to portraying one of the Jawas on the set in Tunisia, Purvis also appeared in one of the most popular scenes in the movie, the Cantina scene, in which the actor was disguised as the praying

mantis-like alien, Kitik Keed'kak.

Following his work in *Star Wars*, Purvis was cast in *The Empire Strikes Back*, in which he portrayed Chief Ugnaught, one of Lando Calrissian's helpers on Bespin's Cloud City. In *Return of the Jedi*, Purvis was cast as Teebo, a leader of the Ewoks who befriends Princess Leia and the Alliance strike team on Endor's forest moon.

In addition to his work in the *Star Wars* trilogy, Purvis was also a recurring actor in three

films written and directed by Terry Gilliam: *Time Bandits*, *Brazil*, and *The Adventures of Baron Munchausen*. Purvis' other credits include *Flash Gordon*, *Wombing Free*, *The Dark Crystal*, *Willow*, Neil Jordan's *Mona Lisa*, *Labyrinth*, and a number of television commercials.

Born in north London in 1937 as the son of an acrobat, Purvis left school at 15 to become a draftsman. He was employed in the trade until the age of 23, when the desire to become a performer became too strong to ignore.

Purvis answered an advertisement in a London newspaper for a casting call for little people to perform in an ice show of *Snow White and the Seven Dwarfs*. He was soon hired to perform in the 1960 production, staged at Empire Pool, then a football field in Wembley, followed by a tour of South Africa.

It was during the tour that Purvis met two key figures in his life: His wife of 33 years, Marjie, and his best friend, Kenny Baker, who was also cast as one of the other dwarfs in the ice show. Baker went on to perform as the man inside R2-D2's mechanical body in all of the *Star Wars* installments, including the upcoming prequel film.

Following the tour, Baker and Purvis returned to Wembley to perform in another ice



→ The Ugnaughts and Princess Leia in *The Empire Strikes Back*.

#### "Star" Stories

**W**hen the three-foot Baker was tapped to play the man inside Artoo, Baker brought Purvis along with him to his meeting with George Lucas and producer Gary Kurtz. According to Baker, he insisted that he would



→ Jack plays the lead Ugnaught in *The Empire Strikes Back*.

show, this time *Peter Pan*, in which the two played Lost Boys. Later, Purvis and Baker formed the Minutones, a popular cabaret act which took the two performers around the world, including Europe, Canada, New Zealand, and even to Lake Tahoe California, where they performed at Harrah's in 1980. Combining comedy, song, and dance, Purvis played the trumpet, while Baker played harmonica and vibraphone.

According to Marjie Purvis, Jack's cabaret act was his true calling, even more than his work in film. "He did enjoy the films, but I think his career was his cabaret," she said. "He had been doing that since he was 25. Jack just had a natural way with comedy. That was his vocation, really."

only accept the part in *Star Wars* if Lucas and Kurtz agreed also to cast Purvis.

Recalled Baker, "I couldn't just walk away and do a solo in a film and leave Jack out of work. So they said, 'We've got other parts as well, such as Jawas and other little creatures.' We were both cast in the *Star Wars* movies and then we got *Time Bandits* together and *Mona Lisa*."

Of his time spent working with Purvis on the sets of the *Star Wars* features, Baker particularly remembers one humorous incident, in which he was accidentally beat up by some of the other droids during the set-up for a shot outside the Mos Eisley spaceport on Tatooine.

"I was in my robot and Jack was in his Jawa costume," said Baker. "There was a scene in the





» Jack Purvis in costume as the Ewok Teebo from *Return of the Jedi*.



» Jack Purvis as Willy (far right) poses with his fellow *Time Bandits* stars.

**"One of the points of doing *Time Bandits* was to let these guys [...] be real human beings, real heroes capable of doing everything that somebody six-foot-six could do" —TERRY GILLIAM**

desert in Tunisia and the remote-controlled robots went haywire. They didn't always work properly and one cleared across the desert and Jack saw it coming. But I didn't because I was inside the Artoo. He said, 'Look out! There's a robot coming!' But I couldn't get out of the way in time. It hit me and knocked me sideways."

Purvis' youngest son Jason, who is 26 and employed as a production manager in the television commercial industry, has particularly fond memories of visiting his father on the set of *Return of the Jedi*.

"I went to the sets where they were shooting the Ewok scenes," said Jason, who was about ten years old at the time. "I was able to go because they were shooting that at the Elstree Studios, which is not that far from where I live. The sets were pretty amazing. It was a great privilege to be able to do that and I think there are a lot of people who would kill for that experience."

As a fan of the *Star Wars* trilogy, Jason is especially proud that his father had the opportunity to contribute to the legacy of the films.

"It was nice to know that my dad was involved in *Star Wars*, even though he didn't have huge parts in the films," said Purvis' son. "But then again, the films are so big that my family gets letters from enthusiasts who write such detailed accounts. They know exactly

what characters he played in every film. There are all these people from all around the world that know Dad's career inside out, which is quite weird and very nice as well."



» Gustavus (Jack Purvis) prepares to blow the Sultan's armies away in *Baron Munchausen*.

#### "Time" of Their Lives

While Kenny Baker is extremely proud of his affiliation with the *Star Wars* trilogy, he said that the most satisfying experience in his film career was *Time Bandits*, which gave Baker, Purvis, the late David Rappaport and other little people the rare opportunity to be the stars of a film.

"*Time Bandits* was a good, fun film to make," said Baker, who played the character Fidget. "We were the stars of the film. Sean Connery, John Cleese, Michael Palin, and



→ Jack as Wally (3d from left) after Evil has been vanquished in *Time Bandits*.

Katherine Helmond—they came in and did cameo roles where they did maybe one, two, or three scenes at the most, while Jack and I were in the film all the way through.”

Terry Gilliam had particularly gracious words about his long-time collaboration with Purvis, who also played the roles of plastic surgeon Dr. Chapman in *Brazil* and Gustav in *Baron Munchausen*.

“One of the points of doing *Time Bandits* was to let these guys, who normally get caught inside tin cans like R2-D2 or furry Ewok costumes, be real human beings, real heroes capable of doing everything that somebody six-foot-six could do,” Gilliam said. “Jack, more than any of them, rose to the occasion. He was determined not to be hampered in any way by his



→ Jack as Adolphus in *Baron Munchausen*.

shortness.”

Gilliam also noted that Purvis’ screen-time in *Time Bandits* was extended because of his strong abilities as both a comedic and dramatic actor.

“*Time Bandits* was the first time we started working together and the character Wally, which we cast him for, was a character that grew because of Jack,” said the filmmaker. “He

was such a strong personality and such a genuinely powerful human being with very strong and honest emotions. We let the part expand because of that. Whereas a lot of the little guys end up being charming and cute—that’s the way they deal with the world—Jack never did that. There was a great dignity about him.”

#### Stopped Short

**T**ragically, Purvis’ career as a performer was cut short in June 1991 when he was involved in a car accident that left him paralyzed from the neck down. Purvis was in the hospital for nearly two years and when he returned home, he never fully recovered from his injuries.

According to Purvis’ son Jason, the cause of the accident remains a mystery. It occurred at the Purvis family home in Bushey, 18 miles outside London.

“It was his car, which was in the driveway of our house,” explained Jason. “No one really knows what happened because he was the only one here at the house and he couldn’t remember what happened. The car had crashed into the wall opposite our house and he was lying on the ground. He got crushed between the car door and a concrete post. We don’t know how it happened to this day, but it did change his life completely.”

Most difficult for both Purvis and his family was the fact that he had to breathe and speak with the assistance of a respirator.

“He was never the same person we all knew,” said his son. “He was always the life and soul of the party. After the accident, he wasn’t able to communicate or hold a conversation as well as before. It left him frustrated because he





» Jack takes a moment's rest on the set of *Star Wars*.

couldn't express himself the way he used to like doing. He was always making jokes and he was a very quick-witted person. That was his strength—to keep everyone's attention and to keep everyone amused because that's what he was—he was an entertainer at the end of the day.”

Although he was severely restricted by his paralysis, Purvis never entirely lost his sense of humor.

Recalled Gilliam, who kept in touch with the actor following his accident, “Even when he was paralyzed and lying in bed and had a respirator stuck down his throat, so he couldn't speak long sentences, he'd keep trying to tell jokes. He never stopped. He was extraordinary.”

Gilliam revealed that he was hoping one day to shoot a sequel to *Time Bandits* that would include Purvis.

“We had been working on *Time Bandits II* and had written a part for him, even though he was paralyzed and in a wheelchair. We were going to include him somehow because he was too essential not to. But we won't be getting to do that now.”

**“He was always making jokes and he was a very quick-witted person. That was his strength—to keep everyone's attention and to keep everyone amused because that's what he was—he was an entertainer at the end of the day.” —JASON PURVIS, SON OF JACK PURVIS**

Gilliam was also disappointed that his friend was never able to write the autobiography he was hoping to do.

“One of the saddest things,” said Gilliam, “is that when he was totally paralyzed, [his family] was trying to rig up the computer for him because he wanted to write *An Autobiography of a Dwarf*. He never did it, which to me is a great shame because I think he would have written something quite extraordinary. He had such intelligence and a sense of humor about his situation. Whether it was being short or being paralyzed, he could deal with it somehow, and I don't think many people could.”

Purvis' wife, Marjie, also expressed that the memoirs were never written.

“We were always trying to get Jack to write a book about his life, and unfortunately we kept saying we'd do it and we just never got around to it,” she said. “He had such an interesting life, even as a child. He had so many stories

about the war time—during the bombing and the raids (of World War II)—that he used to tell our children. But it doesn't mean that because Jack isn't here anymore, we couldn't do it, so perhaps we'll get around to doing it eventually. That would be a nice tribute.”

In addition to his wife and son Jason, Jack Purvis is survived by his two other grown children: 31-year-old Katie, and 33-year-old Andrew. While both Jason and Andrew are normal height, their sister is a dwarf, and in following in her father's footsteps, Katie has appeared in a number of films that have featured little people, including *Return of the Jedi*, where she also was featured as an Ewok, alongside her father. She has also appeared in *Labyrinth*, *Legend*, *Willow*, and *Time Bandits*.

Many fans of Purvis will be surprised to learn that in addition to his talents as a performer, he was also a skilled cartoonist. Gilliam, who before becoming a film director created the animated sequences in the acclaimed *Monty Python* TV series, was especially surprised to learn this about his friend.

“I discovered the most bizarre thing when

I went to Jack's funeral,” Gilliam said. “I went back to his family's house afterwards and discovered that he had been a cartoonist for a great chunk of his life and he had never told me that. I find that out after he's dead. It's like Jack. He never made a big deal out of things.”

Marjie Purvis said that her husband was too modest a man to boast about his artwork, most of which he created in the 1960s. “That was Jack,” she said. “He wasn't a show-off person. His work was his work and his home was his home. He had once tried to publish the drawings, but it didn't work out and Jack didn't pursue it more.”

“I think the majority of people who knew him remember him as very nice, honest, and hard-working,” said his wife. “There wasn't anything nasty about Jack at all. You could see from those at the funeral that he was so well liked.” ☺

→ 2nd place winner Michael Riboulet (left) and World Champion Philipp Jacobs

→ World Champion Philipp Jacobs (Germany) proudly displays his trophy.

"OO. OR DO NOT. THERE IS NO TRY."



→ A Decipher poster signed by tournament participants

# Star Wars Customizable Card Game World Championship

by Jon Snyder

**T**his year Decipher—the maker of the SWCCG—turned the competition up a notch. Last year at the first Star Wars Customizable Card Game World Championship there were 38 contestants from as far away as Australia. This year the hungry pool of card-slingers expanded to 52, with over 500 hundred more cards from Decipher's three new SWCCG expansion sets at their disposal for tournament play. If you want to use chess as an analogy it's like the new cards, and the new players, have expanded the size of the game-board a by a couple hundred yards.

With all those new elements of the Star Wars universe distilled into game cards, each with a multiplicity of moves and strategies, it's easy to see why the road back to the world championship was a hard one—only seven players from last year's contest fought their way through the brutal regional qualifiers to return to the championship.

For those who are unfamiliar with the Star Wars Customizable Card Game, or SWCCG, it is an intense one-on-one strategy game with individual cards based on different elements in the Star Wars universe. There are hundreds of cards that players can use to build their decks—which have 60 cards total. One player plays dark side, and the other light side. Although it sounds complicated, once you learn to play the game is a blast.

Knowledge of Star Wars is a plus, as are a rock-hard understanding of game strategy and nerves of steel. The SWCCG world championships is like a Star Wars Olympic event—players come from all over the world and only the best will win.

It's surprising just how international the competition was, considering that the game had only been issued in the English language. (A Japanese language version was released just after the tournament, and later this year it will be released in Italian, Spanish, French and German.) Inside the competition hall at the beautiful waterfront Marriott Hotel, in Norfolk, Virginia—the home of Decipher, the maker of the SWCCG—the ceiling was decorated with the national flags of over a dozen different countries, each representing competing players. Along with the expected players from Europe and North America there were also the jovial Michel Safady from Brazil and the intrepid Ryuta Suzuki from Japan, who brought along his own translator and didn't let his lack of English skill get in the way of competing.

Compared to many other game competitions an almost summer camp-type atmosphere pervades the SWCCG World Championships. Players eat together, hang-out between rounds, and some are good friends from the SWCCG regional tournament circuit. But as

soon as they sit down at the game table it's strictly business—never personal.

"Because differentials are the tie-breaker you have to go for blood when you win," said Kyle Heuer, a finalist from last year who helped run the tournament this year. Differentials are based on the amount of cards that you win a game by. These differentials build up round after round and are used to help determine who advances and who doesn't.

The tournament lasts two days, with only the best 12 players advancing to the second day. Tension reaches an apex towards the end of the final game on Saturday, the first day.

Games are only allowed to go one hour, at which point competition stops and card differentials are added up. At 6:00PM the games are over. At 5:45 the stories started pouring in. Of the five German players no less than four made it to the second round, including Philipp Jacobs and Reiner Zetsche, two of the top point-getters. At 5:46 Paul Feldman, a grade-school teacher from California, and one of the seven players from last year, mathematically qualified for the second round. At 5:48 Joe Alread from Illinois, also returning from last year and a favorite to win the tournament, got enough points to advance. Joe played despite the fact that he had to take college finals hours after he



-- Decipher provided incredible Web coverage of the tournament on their site, [www.decipher.com](http://www.decipher.com).



-- Competitors from all over the world came to play their best hands.



-- Raphael Asselin attempts to defend his title.

returned home on Monday. At 5:50 only four slots remained with seven players still in contention. At 5:52 Thaddeus Chenoweth of Colorado qualified. Amazingly Thaddeus qualified for the championships as an alternate after the winner of his regional tournaments had to decline an invitation to the finals because he was leaving on his Mormon mission. At 5:57 there is one slot left. At 6:00 Raphael Asselin (last year's winner) proved he was no fluke by qualifying for the 12th and final spot, by and extremely slim two card differential.

The first day's competition wasn't even over before players were deep into testing new deck strategies for the next day. Such is the heat of SWCCG battle.

A player yelled out, "Hey Winnefred, how come the Germans are so good?". Winnefred, a tournament leader from Germany who came to volunteer, hardly contained his glee at the success of his German crew as he shrugged his shoulders and grinned from ear to ear in response. It looked like the final match could have two players from one country.

On Sunday five players emerged from the pack of twelve. Joe Alread, Paul Feldman, Philipp Jacobs, Gavin Palmer from Colorado, and Michael Riboulet from England. As the competition tightened so did the web simul-

cast. Decipher has put on an amazing technological display that would do a major league sporting event proud. Over a half dozen Decipher technicians were on-site documenting this tournament's every twist and turn on Decipher's Internet site so that the fans back home, many of whom are half-way around the world, can follow their player's every move. Decipher's web-site was constantly updated with scores, photos, sound bites, interviews with each player, and—for the final round—streaming audio of the competition.

As the day wound down, Philipp Jacobs and Gavin Palmer found themselves locked in an intense battle. The winner will take on Michael Riboulet of England, who had just defeated Joe Alread. As the minutes clicked down, Philipp's light side deck proved to be too much and not even Gavin's Darth Vader card, personally autographed by David Prowse, could help win the day. With Gavin out many wondered when the United States, the country with the most SWCCG players in the world, would finally put a player in the final. (Last year the final featured Raphael Asselin, a Canadian versus Bjorn Sorgjerd of Norway.)

In the exciting finale all 52 players, the entire Decipher crew, plus a couple dozen or so journalists and fans looked on as the decisive battle was broadcast throughout the hall on a

projection TV. The fight was tough, but in the end the German Philipp Jacobs proved too much for the cunning Englishman Michael Riboulet.

Immediately following the final match all the players lined up and a procession of winners walked the length of the hall to be awarded their tournament prizes by Decipher president Warren Holland. The music of the "The Throne Room March" pumped triumphantly in the background.

The next day, champion Phillip Jacobs was interviewed on local TV. When asked by a commentator how he won the tournament the humble Jacobs replied, "I was very lucky."

Sure Phillip. Luck has less and less to do with it—as Decipher continues to expand the strategy and playability of the *Star Wars* Customizable Card Game. The game that was started almost three years ago in Norfolk, Virginia has spread like wildfire across the globe and continues to attract great players in a host of different countries. It will be interesting to see who returns to the championship next year. Will there be a any female qualifiers? Will Japan place more players? Will an American finally make the title game?

The winding road to the 1998 SWCCG World Championship is only going to get more interesting. ☺

# Kilian Plunkett



by Peet Janes



**One of the most exciting things about participating in the creation of comics is finding others who share your enthusiasm for a specific project, say, like *Star Wars*.**

**S**ome of the best projects come from like minds getting together and forming a cauldron of ideas. Comics professionals are, by their nature, fans, both of comics and popular culture in general. The only difference between comics fans and comics creators is that comics creators are enabled, both by their specific talent and the artistic license to embellish the stories of others' creations. For some comics creators, working with characters and situations that are based on a film series is considered to be a lower calling, a straying from the pure faith of comic-book craft. But for a new generation of savvy creators, the opportunity to play in someone else's universe is an irresistible challenge to make an imprint on an already-established cultural phenomenon.

Enter Kilian Plunkett.

Schooled at the Dun Leary School of Art and possessed with a powerful interest in

comics and animation, Kilian Plunkett's first project for Dark Horse Comics was an *Aliens* story. "Backsplash", and the followup *Aliens: Labyrinth*, was written by Jim Woodring, the ingenious and cryptic creator behind Fantagraphics' *Jim* and the Harvey Award-winning *Tantalizing Stories*. The combination of talents was inspired. Editor Ryder Windham had worked with Jim Woodring during his editorial stint at Fantagraphics, and Kilian Plunkett had recently sent a submission of artwork to Dark Horse which had caught Ryder's eye. The submission featured, among other pages, some stunning renderings of H. R. Giger's compelling and disturbing *Aliens*, as well as the title character from 20th Century Fox's *Predator*. Ryder foresaw a stunning collaboration between Kilian's sharp linework and Jim's convoluted and compelling story of a scientist's horrifying research in the name of destroying the Alien xenomorphs.

Woodring's penchant for the surreal—and the surreally shocking—combined with the staid guidelines of the *Aliens* continuity to produce a bizarrely satisfying tale of humankind's failure to account for the lethality of the Aliens, even in death. And that was just the script.

Plunkett's art style has a wide range of influence: Hergé's *Tintin*; Glenn Fabry's British comics work on *Slaine*; Kevin O'Neill's *Nemesis the Warlock*; Steve Ditko; John Romita; the animated films of Disney and Warner Brothers. The



>> I went to see *Star Wars* for my seventh birthday, so I just squeak in there as a legitimate member of the real *Star Wars* generation. —KILIAN PLUNKETT



>> Kilian Plunkett drawing from a model of Spiker.

effect of these disparate influences was a realistic style, but one where characters and objects tend to be a bit... elastic. It is the nature of comics that an artist must stretch reality, as with the exaggeration of the expression on a character's face to indicate strong emotion. Kilian combined this talent with the ability to create a wide range of characters (something sorely lacking from the repertoires of many popular comics creators) and produced a visual storyline that perfectly embellished Jim Woodring's

words. Even the Aliens had powerful, individual personalities, best seen in the finale of "Backsplash" where an angry Alien hurls a skull at an escaping Colonial Marine. But the best was yet to come.

Kilian flew to Portland, Oregon in 1993 from his home near Dublin, Ireland, to work more closely with Dark Horse on the follow-up to "Backsplash", *Aliens: Labyrinth*. The four-issue series is still regarded as one of the best *Aliens* comics, and was lauded by H. R. Giger himself, who, for the first time in years of *Aliens* comics production, got in touch directly with Dark Horse to offer his compliments.

*Labyrinth* was an instant success, and the doors were open for Kilian to choose his next project. After taking on a speedy test of a new talent with the movie adaptation of *The Mask*, and a bit burnt-out by the complicated back-and-forth approvals process of licensed comics, Kilian expressed a desire to do some work of his own creation. He collaborated with this author to produce *The Eighth Wonder*, a short tale of the steam-age science fiction genre, which was serialized in *Dark Horse Presents* and reprinted in November 1997 as a single issue. The story paid homage to other, older influences such as Jules Verne and Charles Dickens, and provided Kilian

with a much needed outlet for an even greater level of character exaggeration than *Aliens* could provide.

"I knew I wanted to do a project that was shorter than *Labyrinth*, so 24 pages was appealing. So was black and white. I'm a firm believer in black and white, obviously because of 2000 AD [The famous British comic that spawned



>> A sketch of Spiker in his swoop gear from "The Jabba Tape".





Judge Dredd], but also because of lesser known comic strips like *Rupert the Bear* and serializations of *Asterix* that ran in the newspapers." Kilian continues, "the notion of owning a bunch of characters and situations was pretty attractive, too." What was it about the steam-age era of the story's setting that was so compelling? "I grew up in South Dublin, a part of Ireland where many traces of the British Empire can still be seen. There are Georgian shop-fronts, promenades, and wrought iron all over the place. Not only does this stuff look cool in its own right, but it was also evocative of a time and society that no longer exist. It was kind of mysterious, at least it was to me as I was growing up."

But another license in the Dark Horse stable piqued his interest, and it was time for Kilian to put to good use a lifelong affection for *Star Wars*. Says Kilian, "I went to see *Star Wars* for my seventh birthday, so I just squeak in there as a legitimate member of the real *Star Wars* generation." His versatility as a comics artist came through in a long series of cover paintings for a number of *Star Wars* titles, most notably *Droids*, where Kilian's animated and colorful—and highly accurate—renditions of the droids C-3PO and R2-D2 perfectly complemented the interior art of Bill Hughes and Ian Gibson. To

>> *Star Wars* was genuinely epic because it allowed the viewer to bring something of their own to it. —KILIAN PLUNKETT

Kilian, knowing exactly how far C-3PO could bend his arm or which side of Boba Fett's helmet had the deepest divot had left the realm of *Star Wars* trivia and become useful knowledge for the completion of a job. Nice work if you can get it.

Kilian's work had caught the eye of Lucasfilm on more than one occasion, and when Lucasfilm announced to its licensees that a major storyline would be built in the continuity between *The Empire Strikes Back* and *Return of the Jedi*, Kilian was specifically requested. At six issues, *Shadows of the Empire* would be his most ambitious work yet, and would call upon all of his resources, both as a fan of the *Star Wars* universe and as a creator of the first order. "Getting to work with writer John Wagner andinker P. Craig Russell was a major geek-out for me," says Kilian. "At that point I had only done a few *Star Wars* covers, so actually drawing all that stuff was quite the prospect." But the project was not without its drawbacks. "Sadly, actually drawing all that stuff turned into quite the nightmare. I never really got a handle on the series, and it shows."

In the months ahead, the story was parceled out to the Lucasfilm-licensed publishers and manufacturers of collectibles, and Kilian and writer John Wagner began to see the parts of the story that would rely on their storytelling talents. For many creators, the early stages of character and scenario development are a greater part of the satisfaction of doing comics. Is it a burden to know that the fans are watching whatever you do? "Accuracy is essential in *Star Wars* because the fans will spot something straight away, and they won't stand for it."

*Shadows* came equipped with a full cast, as well as Lucasfilm Licensing's comprehensive reference library, but many designs and locales remained open to Kilian's own interpretation. Fortunately, the source material was so rich that it even supported the act of extrapolation. Like a comic page makes a reader imagine what happens between panels, the *Star Wars* trilogy invited the imaginative process by giving only tantalizing glimpses of places far, far away, and leaving much of the job to the viewer. Kilian comments, "*Star Wars* was genuinely epic

because it allowed the viewer to bring something of their own to it." Kilian was illustrating the story between the scenes, and by all accounts, was doing a great job of it. Well, maybe not all accounts. No two peoples' visualizations are identical, and if anything, readers' responses, either praising or panning, showed exactly how much so many people care about *Star Wars*. But Kilian's designs were simultaneously some of his greatest work and perfectly



blended into the greater *Star Wars* continuity.

Witness Big Gizz and Spiker, Jabba the Hutt's bad-boy biker dudes. *A New Hope*—The Special Edition showed us that the streets of Mos Eisley were dangerous places full of hotrodding swoopsters, but leave it to Kilian to return Luke Skywalker and a speeder-bike gang to Beggar's Canyon! Though both characters appeared to have bought the farm in *Shadows* (Big Gizz was knocked out by Jix during the aforementioned Beggar's Canyon chase scene, and Spiker took a full blast from a bounty hunter during the mad chase for Han Solo's carbonite-frozen form), Kilian and John Wagner have resurrected the Swoop Scum for "The Jabba Tape", a new story currently being serialized in *Topps Star Wars Galaxy Magazine*. Kilian and John are also known for paying special trib-

--Kilian Plunkett hard at work at "The Jabba Tape"

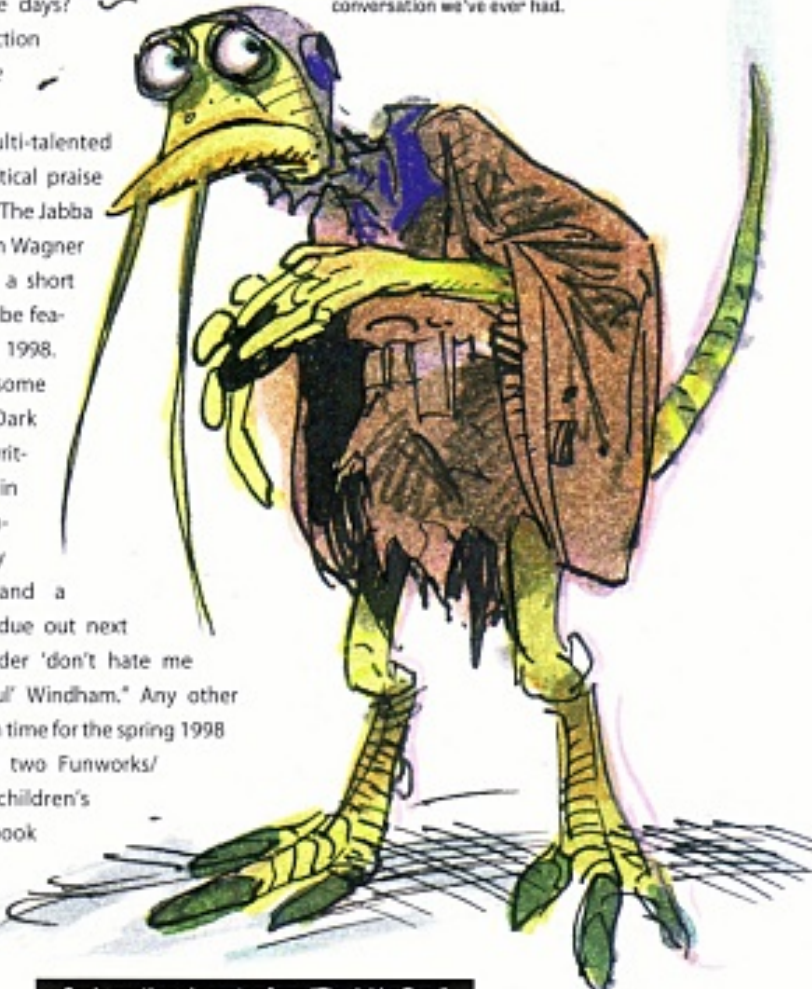


ute to often-overlooked elements of *Star Wars*, and the humor quotient in the story is high.

What else is on Kilian's drawing board these days? An affecting resurrection of DC Comics' *The Unknown Soldier*, written by the multi-talented Garth Ennis, won critical praise last year. Along with "The Jabba Tape", Kilian and John Wagner are also working on a short *Judge Dredd* story to be featured in 2000 AD in 1998. "I'm also doing some *Aliens* covers for Dark Horse, a short story written by Darko Macan in *Gangland*, an upcoming crime anthology from DC/Vertigo, and a *Superman* one-shot due out next year, written by Ryder 'don't hate me because I'm beautiful' Windham." Any other *Star Wars* projects? "In time for the spring 1998 season, I've painted two Funworks/Disney *Star Wars* children's books: an X-wing book and a Millennium Falcon book." Fans of his work can take comfort

knowing that Kilian has only just begun his career. ☺

With thanks to Kilian Plunkett for recalling every conversation we've ever had.



-- Onoh, another character from "The Jabba Tape".

# Supply & Demand Laws Repealed?

>>You Ask About Video Disks, Foreign Cards, Monopoly... and the True Spirit of Christmas.

by Steve Sansweet

**Wow! What a year it was for *Star Wars* collectors: Exciting and challenging, sometimes frustrating and checkbook-depleting, but never dull.**

**T**hat's what happens when *Star Wars* once again fools the experts and pundits, who thought that the release of the Special Edition would be a mere blip on the screen.

And now we have a year and some months to go before Episode I. So will all be quiet on the collecting scene? Of course not. While things will be calmer than last year, there will be a lot of really cool things to scout for even as licensees gear up for May 1999.

But before we let 1997 pass completely, let's remember it for what it was: An explosion of trilogy merchandise all over the globe; great fast-food, snack and soft drink promotions; dozens of beautifully-sculpted new four-inch action figures, some produced for the first time; an amazing group of 12-inch action figures that set the hobby on its ear, especially the incredible Han Solo and tauntaun; and the entry of top-scale retailers such as Neiman Marcus into the *Star Wars* collectibles business, selling \$6,000 pinball games and \$2,600 Yoda handbags.

The frustrations, of course, came in paying for and even finding a lot of the merchandise. We've discussed the scarcity of some of the small action figures before, although Kenner is getting a lot better at gauging demand these days. But just when you think everything's in balance, Hasbro's New Ventures division sells some of the 12-inch figures in quantities as low as 15,000 in the U.S.. Reports abound of some of the figures going out the back door of large discount and some specialty retailers, and unsubstantiated stories of people being injured in a rush to the shelves spread like wildfire on the Internet.

Now whether we like it or not, retailer exclusives (or "launch" windows of six months or so) will always be with us. They existed with the original *Star Wars* line (remember, it's the Sears cantina set that's the scarce one) and

they're here to stay. But there still needs to be a way to better satisfy demand, both in the U.S. and in other countries where fans don't get a shot at the "exclusives". We all understand that when a collector of a certain line doesn't have a reasonable expectation of being able to complete that collection, he or she likely will stop collecting. The difficulty comes in developing a mechanism to make sure everybody's happy. Lucasfilm and Hasbro/Kenner are working on it.

Now, onto the quizathon:

## Groovin' to Video Disk

**B**ack in the early eighties RCA manufactured video disk players. The disks were like records where a needle would touch the vinyl and you had to flip the disk over halfway through the movie. I recently discovered our old VD player in the basement and with it were the *Star Wars* and *The Empire Strikes Back* disk with the original movie posters on the front. I don't plan selling them anytime soon, but are they rare or worth anything?

TRACI MANCE Lansing, MI

*I think you've made a neat find. But any value these instant antiques have is for their covers, not for the disk inside (which the machine itself extracted from the plastic and paper sleeve). We list the two disks that you have in the Second Edition of Tomart's Price Guide to Worldwide Star Wars Collectibles at about \$25 to \$50 for each film. Even though the video disk system was abandoned in 1983, there is also a rare two-disk Return of the Jedi set that might bring \$75 to \$100. Finally, there's a disk that contains two "Making of" specials on Star Wars and Empire, listed at \$35 to \$70.*



>> The incredible Han Solo and tauntaun 12-inch action figure. One of the highlights of 1997.

>> I've been wondering if you can buy the new Power of the Force figures directly from Hasbro/Kenner or anyplace else.

—TOM SCHOFIELD, MARIETTA, GA



>> The iconic TIE Fighter prop replica. As close as you'll get to the real thing!

### Shrinking Trading Cards?

A few years ago I bought a stack of *The Empire Strikes Back* trading cards that are smaller than the regular Topps cards at 1-1/2 inches by 2-1/2 inches. On each front is a scene from the film and on the back the words TM: © LFL 1980 - F.K.S. Authorized user. I've asked around about these cards, but no one has ever seen them or can help. What I'd like to know is who made these cards, how many are in a set (mine isn't complete and my highest number is 232) and how much would a complete set be worth? I'd also like to find someone to trade my doubles with for the cards I need to complete my set.

JEFF WALTERS Gretna, NE

What you have isn't exactly a trading card set, but most of a sticker set. The original version was, in fact, a set of miniature trading cards from Editorial FHER, S.A. in Spain. It came with a 24-page album that kids could use to paste their cards in. But the version you have is a self-adhesive sticker set printed by FHER for F.K.S. Publishers Ltd. in England. There was at least one other version, another sticker set for V.I.U. in the Netherlands. Both of these sets also had albums.

But I'm quite puzzled by your number 232, since to my knowledge the sets—and the spaces in all three albums—only go up to 225. A full set in great condition with a blank album could be worth around \$150. But individual

cards or stickers should go for as little as 25 cents. Your best bet for placing an inexpensive ad (\$6.50 for 50 words) or finding what you want is in a great publication called *The Wrapper*, which is one of the bibles of non-sport card collectors. I've been a subscriber for years and have made many wonderful finds in its pages. Current individual issues are \$2 plus three 32 cent stamps, and an eight-issue subscription is \$22. Write editor/publisher Les Davis at 1811 Moore Ct., St. Charles, IL 60174 or call (630) 443-9690 between 10 AM and 9 PM Central time. Tell him we sent you.

### Can I Buy Direct?

I've been wondering if you can buy the new Power of the Force figures directly from Hasbro/Kenner or anyplace else. Also, what is Kenner's address?

TOM SCHOFIELD Marietta, GA

Except for the occasional special offer (such as the Internet special B'omarr Monk figure) Hasbro/Kenner sells only through retailers. By the way, you're holding one in your hands now... a retailer, that is. The Jawa Trader sells action figures by phone and through the mail. Call the listed number to find out what's currently in stock—sometimes the very latest figures. The direct address to send a letter to Kenner is 615 Elsinore Place, Cincinnati, OH 45202.

### I Need an ILM Built TIE Fighter!

I'm interested in purchasing an ILM-built Imperial TIE fighter model about 14 by 14 by 18 inches high. However I don't have any friends or family who work at ILM/Lucasfilm and I don't know where else to look. Scouting, please, can you help?

THOMAS D. OPRINSKI  
Clinton Township, MI

Sorry, but even a close friend or relative couldn't help you on this one. ILM doesn't build any models or props for the public. Its world-renowned Model Shop is strictly in the

>> I'm afraid I may have missed out on such things as Frito Lay's offer to the Spirit Obi-Wan figure. Is that one still possible to get?

—SETH ARGABRIGHT, CHILLICOTHE, OH



>> The new Jabba the Hutt and Han Solo set.

business of making props and models for the entertainment industry. I can suggest a darn good alternative, however. Icons Authentic Replicas, a Lucasfilm licensee, makes just what you're looking for, with a Plexiglas case and numbered plaque for around \$1,500. They are as close to the original prop as is possible. Icons also makes a mean X-wing fighter in the same scale.

## A Monopoly on Limited Editions

**W**e're confused about the new *Star Wars* Monopoly game from Parker Bros.. One of us received one for a present, and on the box it said "Limited Collectors Edition." Yesterday at Wal-Mart we saw another version that said "Classic Trilogy Edition." Is there a difference? If so, did we get stuck with El Cheapo or the Pricey one?

SHANE SEARCEY & ALEX CRIST  
Marysville, KS

Don't fret guys. While you couldn't go wrong with either version since they're played exactly the same, the Limited Collectors Edition came out first and was, uh, limited. Well, sort of. Each game board was dated and numbered, but the numbering started over on each day of production. The total number produced hasn't been revealed, but let's say that if you stacked one penny for each game made you'd have a pretty tall stack. Of course, the boxes are different as are some of the tokens and the colors of other gaming pieces, and the collectors edition comes with "5 brass Imperial coins." Then again, the classic set has a C-3PO

pewter token that the collectors edition doesn't have and... Oh, okay, we'll keep quiet now.

## Where to Find those Rare Figures?

**W**hen Kenner first started minting new action figures I promised myself that I wouldn't start collecting again. After all, I had a sizable collection left over from my childhood and I'm going on 20 years old. But with the promise of figures never made the first time around and the chance to pick up figures I had lost or never gotten, the temptation to start up again became too much to resist.

But now, while I'm getting up to speed, I'm afraid I may have missed out on such things as Frito Lay's offer for the Spirit of Obi-Wan figure. Is that one still possible to get? And since my local retailers aren't doing a very good job of showing a wide assortment of figures, is there a mail-order catalog that would let me get the figures that are so difficult to find?

Finally, is there a CD or cassette single available of the "Jedi Rocks" piece from the *Return of the Jedi* Special Edition?

SETH ARGABRIGHT Chillicothe, OH

What? Nearly 20 years old and still buying toys? Hard for all of us young folks to believe! Seriously, welcome back. There are so many dealers selling new toys (or should that be pre-new, often before they appear on most toy store shelves) that picking up a Spirit Ben won't be hard at all. Check your local comic shops, or the pages of magazines such as *Toy Shop*, *Action Figure Digest*, and *Action Figure News* and *Toy Review*. Shop around



>> Don't be discouraged if you missed offers like the Frito Lay Spirit of Obi-Wan figure. You can usually find these gems with a little hunting.

and get the best price possible. As for getting hard-to-find figures, see my answer above to Tom Schofield.

"Jedi Rocks", a picture CD single featuring The Max Rebo Band was, released by RCA



» A prototype of the Epic Force Boba Fett figure coming from Kenner along with the finished figure (inset).

Victor/BMG just before Christmas. A companion disk, also a picture CD featuring Fligrin D'an and the Modal Nodes, has two versions of the Cantina Band melody. Stage your own battle of the bands!

### Must... Own... Cut... Scenes...

I just heard about the cut scenes in *Star Wars* and *Return of the Jedi* (*Insider*, issue 35). I need to know where to get a video tape of the scenes. It's crucial to the Rebel Alliance! Is there a special catalog or a contact who knows how to get them or is there just one way I can get my hands on those two scenes? Help me, *insider*, you're my only hope.

P.S. I'm being held in the Empire's Death Star and this information will set me free!

RAY IADEVAIA Orange, CA

C'mon Ray. Didn't Mon Mothma tell you never to fib? Despite your best efforts, Lucasfilm has no current plans to release the Biggs Darklighter or Anchorhead scenes that were never included in the final edit of *Star Wars*, or the sandstorm scene filmed but never

used for *Jedi*. If that decision changes, you'll hear about it in the *Insider*.

### How Do I Appraise My Collection?

I have a *Star Wars* collectible that I haven't seen listed in any price guide. It's a video store display for the original release of the videos in the form of an oversized video box (about 14 inches high by 10 inches wide) with a red VHS label on one side and a blue Beta label on the other.

Also, how can I go about having my collection appraised so that it can be carried under my homeowner's insurance?

ROB HUDDLESTON Rohnert Park, CA

Your store mobile is from the original video release of *Star Wars* in 1982, and is probably worth around \$35 to \$50. Your best bet for insurance would be to have as complete an inventory of your collection as possible, then use the Tomart Price Guide to value all the items. Or your insurer might accept a ballpark "guesstimate" from a knowledgeable dealer in collectibles.

### The Force at 45 RPM

I have a 45 RPM record called "Stars of *Star Wars*" by The Force band on the Lifesong Records label. It's a promotional copy that I've had for 15 years and have never seen another copy or any mention of it in any book. It's been bugging me for years and I'd like to know any information you can provide me.

BRIAN HARNOIS Woonsocket, RI

You've got a promo for which I've never been able to find a full album, possibly because Lucasfilm threatened to sue for copy-



» Luke and Han gunner station from Kenner.

right infringement. It's MU1314 in the current Tomart Price Guide, which lists it at around \$10 to \$15.

### Star Wars at the Puyallup Fair

During the summer I was able to enter a *Star Wars* Christmas tree in the Puyallup Fair in Washington State. I collect *Star Wars* action figures and thought it would be cool to put them all on a Christmas tree. I didn't win a prize because the judge felt that *Star Wars* wasn't a Christmas theme. I did hear, though, that the tree was the most popular at the Fair.

TARA ANASTASIA OLSON, age 11  
Puyallup, WA

Sure you won Tara, in the court of public opinion. As for *Star Wars* not being Christmas, I suggest that the judge walk into a Hallmark store in late August and see how popular the third year of *Star Wars* ornaments is. ☺

Please send your questions and comments about collectibles to SCOUTING THE GALAXY, Dept. SWI, P.O. Box 291800, Los Angeles, CA 90029. Individual replies aren't possible because of time constraints, but we'll answer the questions of broadest interest in the column. Letters are edited for grammar, sense and length.



» The sandtrooper and dewback set.



→ Peter Cushing in *House of Long Shadows* (1962)

## SELECTED FILMOGRAPHY

1939	<i>The Man in the Iron Mask</i>
1948	Lawrence Olivier's <i>Hamlet</i>
1957	<i>The Curse of Frankenstein</i>
1958	<i>Dracula</i>
1959	<i>The Hound of the Baskervilles</i>
1960	<i>The Brides of Dracula</i>
1961	<i>Cash on Demand</i>
1965	<i>Doctor Who and the Daleks</i>
1969	<i>Frankenstein Must Be Destroyed</i>
1977	<i>Star Wars</i>
1984	<i>Sherlock Holmes and the Masks of Death</i> (TV)

For those interested in learning more about Peter Cushing, we suggest you explore the following books and magazines, from which many of these quotes were graciously borrowed: *Peter Cushing* by Tom Johnson and Deborah Del Vecchio, *Horror People* by John Brosnan, *Science Fiction* magazine, *Hammer Horror* magazine, and *Starlog* magazine.

### » Peter Cushing

continued from page 58

stench," fearful that he needed to play the part with body odor. But as Tarkin, his main job was to turn a stereotypical villain into something profoundly real.

Blending Sherlock Holmes' calculating nature with a dark version of Doctor Who, Tarkin became a culmination of all the evil that Cushing ever played. In many ways, Tarkin is reminiscent of the cruelest incarnation of the Baron from *Frankenstein Must Be Destroyed*.

"That character of his always shined through in all of his movies," says friend Forrest J. Ackerman. "No matter how mean they were supposed to be, you always felt that underneath the makeup or acting was a real Santa Claus character. That's certainly true of Peter Cushing."

The destruction of Alderaan may have partly been due to a pair of ill-fitting boots. When he joined filming, costume designers didn't have time to get Cushing boots that fit his size 12 feet. He was made to wear a pair that was far too small. He kindly asked Lucas to shoot him from the waist up. He wasn't asking for more close-ups; he simply couldn't bear wearing the painful shoes.

"So, there I was, stomping around, shouting orders to cut people's heads off right and left, and I was really wearing carpet slippers. The next time you watch *Star Wars*, notice how seldom you see my feet. And when you do, I

hope you will realize the torture I was going through. That is why Moff Tarkin was so hostile all the time – his feet were killing him."

Lucas told *Rolling Stone* that Peter was "a very good actor. He's got an image that is in a way quite beneath him, but he is adored and idolized by young people and people who go see a certain kind of movie. I feel he will be remembered fondly for the next 350 years at least."

Cushing called Lucas a first-class director, impressed by his manners towards his entire cast. "I thought it was quite extraordinary for him to be so respectful because, sometimes, young people in show business get a little too big for their britches before they should."

After seeing the final product, Cushing was thrilled. "I was absolutely knocked for six. *Star Wars* was a picture you had to see again, to take in so much you missed the first time."

"Being in *Star Wars* gave him a renewed visibility," says Newsom. In fact, many people who were unaware of his older films would see them on TV and become confused at a younger-looking Cushing. "Aren't you Peter Cushing's dad?" they would ask. "No," Cushing answered. "I'm his grandfather."

"He was a very funny man," recalls Newsom. "He was extremely courteous. Just the antithesis of the cold-hearted villain he played in *Star Wars*."

Towards the end of his career, Cushing was acting in films that were obviously below

his talent. But to him, pleasing his fans was essential. Complaining would have been looking a gift horse in the mouth.

Cushing was able to play Sherlock Holmes in a TV series and the film *The Masks of Death* (1984), his final top-billed performance. His last noteworthy appearances were *Top Secret* (1985) and *Biggles: Adventures in Time* (1986).

"The horror movies give so much pleasure. And that's what filmmaking is all about, isn't it? That's why I wanted to do *Star Wars*. It's a fantasy. People can experience emotions watching *Star Wars* that they can't in their ordinary lives."

Sadly, Peter Cushing was not present for the festivities that surrounded the Special Edition. After a long and fruitful career spanning six decades, he died in 1994 at the age of 81, just a few years shy of the film's anniversary. But, thanks to Lucas, one of his most memorable characters has a chance to infiltrate the minds of yet another generation.

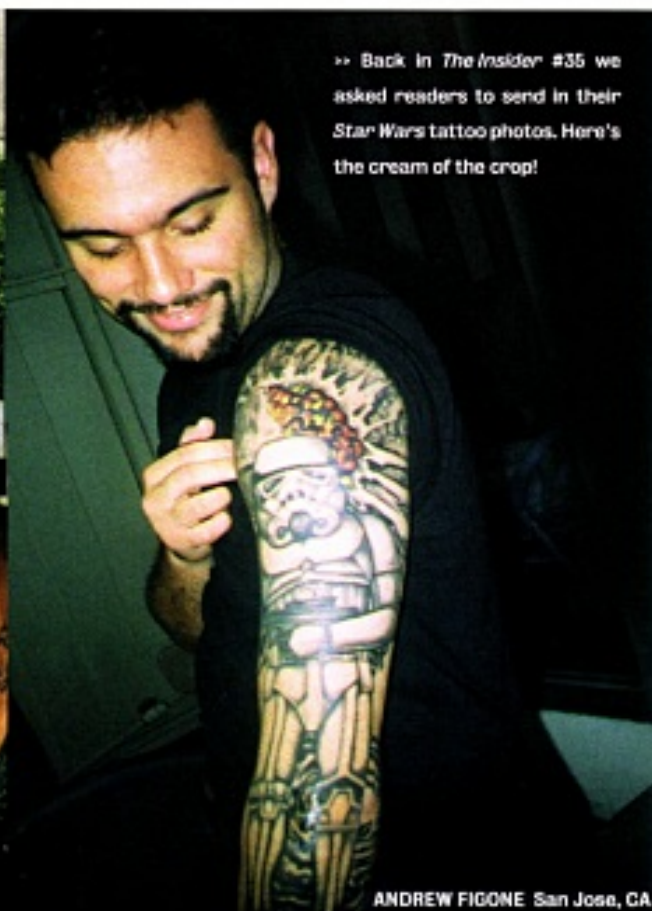
"My only disappointment was that poor old Tarkin was blown up at the end," Cushing always regretted, "which meant I couldn't appear in the sequels."

Cushing may not have been in either sequels, but the gentleman who loved his public, would no doubt be content to know that his fans were happy to see him again on the big screen. ☺

# star wars tattoos



TONY TORRES Lansing, KS



>> Back in *The Insider* #35 we asked readers to send in their Star Wars tattoo photos. Here's the cream of the crop!

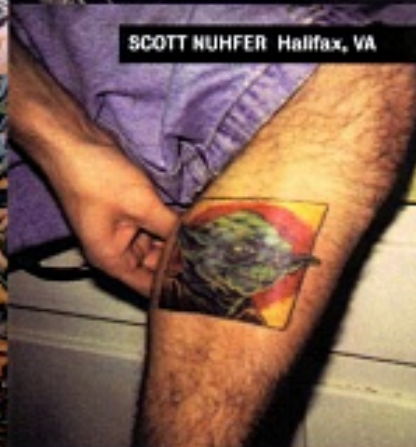
ANDREW FIGONE San Jose, CA



JOHN G WENGER Arlington, TX



DERRON NUHFER Gainesville, FL



SCOTT NUHFER Halifax, VA

## >> Rebel Rumbblings

continued from page 8

right there) would want to start all over again? Besides, I've been pretty impressed with Kenner's products to date.

But I digress. I am concerned about the book license going to Ballantine/Del Rey. Not that I think they make bad books. Heavens no. And I know they had the license for the movie books the first time around.

However—Bantam/Spectra has created a wonderful expansion of the *Star Wars* universe with their novels, which started out with the superb Timothy Zahn trilogy. They have taken care to maintain a careful timeline in their books as well, to maintain a sense of continuity of events after *Return of the Jedi* as they have chronicled them. Both Kenner and Galoob have acknowledged these books with either current or forthcoming toys. The additions they have created have been wide and varied, from stories featuring the major players, to Jedi Academy, to Rogue Squadron, to even the Goosebump-ish *Galaxy of Fear* series.

What happens to all of this now? Will Ballantine pick up on it? Use the authors? Chuck the whole thing down the Sarlacc pit? Will Bantam's books stay in print? Any information concerning this would be appreciated. Thank you

THOMAS WHEELER Tucson, AZ

*All the great stories that were created with Bantam books will certainly not be "chucked". In fact they will remain in print as long as they continue to be popular—which should be quite some time. All the Star Wars novels from the past few years will continue to play a major part in Star Wars continuity. In 1999 you can look forward to new novels and new stories from Ballantine, which will be carrying on the great Star Wars fiction tradition. As for Jake Lloyd, look for interviews with him and all of the new prequel actors in the pages of the Insider during the coming year.*

## Waste Disposal Unit

I've recently noticed something whilst watching my *Star Wars* Special Edition Laser Discs. In *A New Hope*, every time you see a ronto in Mos Eisley, there is an R2 unit following it. Are those supposed to be pooper-scooper droids? Just wondering...

T.J. RAPPEL

*Pooper scoopers? Hold up there T.J., we haven't even determined whether rontos even emit a solid waste by-product. For all you*



The scene you absolutely positively have never seen on TV or in the theaters.

know they might be four legged vegetables who survive on photosynthesis. Be patient and wait for the Essential Guide to Star Wars Pack Animals and Beasts of Burden. I'm sure that will answer all your ronto questions.

## Lon Chaney, Jr. in Star Wars

**H**ill! My name is Nick Nichols. I'm 29, and I've been a Star Wars fan all of my life. I was originally a Fan Club member back in '80 when I saw my first membership form inside a Boba Fett notebook. I began my membership again in "FORCE" when I got my first POTF 2 action figure in '95, and spotted the phone number on the back of the card. Since then, I have been absolutely overwhelmed with the Club. The wealth of information, attention to fan's requests and needs, and in-depth reports of the *Insider* have just been phenomenal! Keep up the great work!

Now that I have given you a much deserved "stroking", on to my main question. I'm hoping that you can help clear up a great mystery. As an avid SW collector, I also do a lot of trading over the Internet with other SW fans. This, of course, requires me to go to the post office a lot, with multiple packages in hand. The other day, the postman behind the counter remarked on the stormtrooper cap I was wearing, and conversations (of course) quickly turned to SW. He told me something that shocked me, however. He informed me that the bartender in ANH was none other than the late great actor Lon Chaney, Jr. (*Phantom of the Opera*, *Hunchback of Notre Dame*, etc.)!

I have to admit that this shocked me totally! I couldn't believe that such a famous actor would go uncredited in any film and, furthermore, that I missed him!! I went straight home and popped in ANH to view the credits.

Unfortunately, there was no listing for Wuher, even though he has dialogue in the film! I've asked several of my SW friends on the net, but no one seems to know the answer to "who was the bartender?" Could you please help shed some light on this "burning question?" Thanks so much again for your great mag and support, and may the force be with all of you!! Always!!

NICK NICHOLS

*I'm afraid your postman has an over-active imagination. As if Lon Chaney, Jr. could have been overlooked all these years! I wish I could tell you who actually played the Star Wars bartender, but that's currently under investigation. It was not Lon Chaney, Jr.*

## Hallucinating Pt. 1

**K**eept up the great work, guys. (We do have some women working here too, you know—but I have to admit I tend to call everyone "guys" also—ed.). I enjoyed issue 36 with the Zahn interview and prequel updates. The last letter in the Rebel Rumblings letter column (in 36) stated that Todd saw the lost Anchorhead scenes in the original CBS broadcast in 1982. I too saw the Biggs scenes among others in that network premiere and had it on tape until it was taped over a couple months ago. The Anchorhead scenes were in that premiere because as a kid I always fast forwarded through them because I wanted to get to the action part. We need to find a copy of that broadcast! These are good background scenes & I think a Star Wars Director's Cut should be issued with them in it. May the Force be with you always.

PATRICK GRENKO Olympia WA

Wait Patrick, you're not the only one:

## Hallucinating Pt. 2

**I** am responding to a letter in Rebel Rumblings (issue 36) written by Todd. It was concerning the broadcast of the lost Anchorhead scenes. I just felt that I should let Todd and everyone else know that I, too, remember seeing these scenes on TV. I admit that I cannot recall the year or the network, but it was a long time ago. 1982 seems just about right. From what I remember from these scenes, not all the Anchorhead footage was used. The part I remember most clearly is when Luke and Biggs were discussing Biggs' new commission.

In closing I want to remind everyone of one thing: Whenever you experience *Star Wars*, remember that you are never alone!

CHRISTINA BOWDEN The Plains, OH

*I decided to print the previous two letters because of the interesting psychological phenomenon going on here: mass hallucination. Before more of you write in, and there will be more, let's get one thing straight—The lost Biggs Tatooine scenes have never been included in any public version of Star Wars—ever. Patrick, Christina, I love you guys, but what you are saying simply didn't happen. I think somebody should do their term paper on the fallibility of the human memory using the Biggs scenes as an example—or perhaps you could take a Jungian approach: "Biggs and the Collective Unconscious."*

## Crushed Out On Mark

**I**'d like to say that your magazine is absolutely the Best! I have never learned so much about the greatest movies ever made. I practically memorize them! My sister always looks at me weird whenever I get it. (Thank you so much for the interview with Mark Hamill in issue 34!).

I have something to say to Maggy Chirput (issue 35) in Miami. You're not the only one who carries around a picture of Mark Hamill. I have one of him as Luke Skywalker (lightsaber included, of course!) that I carry around everywhere I go. Oh, and 47 isn't too old to have a crush on a film star, I'm 15.

ANNA LIGHT Lebanon, PA

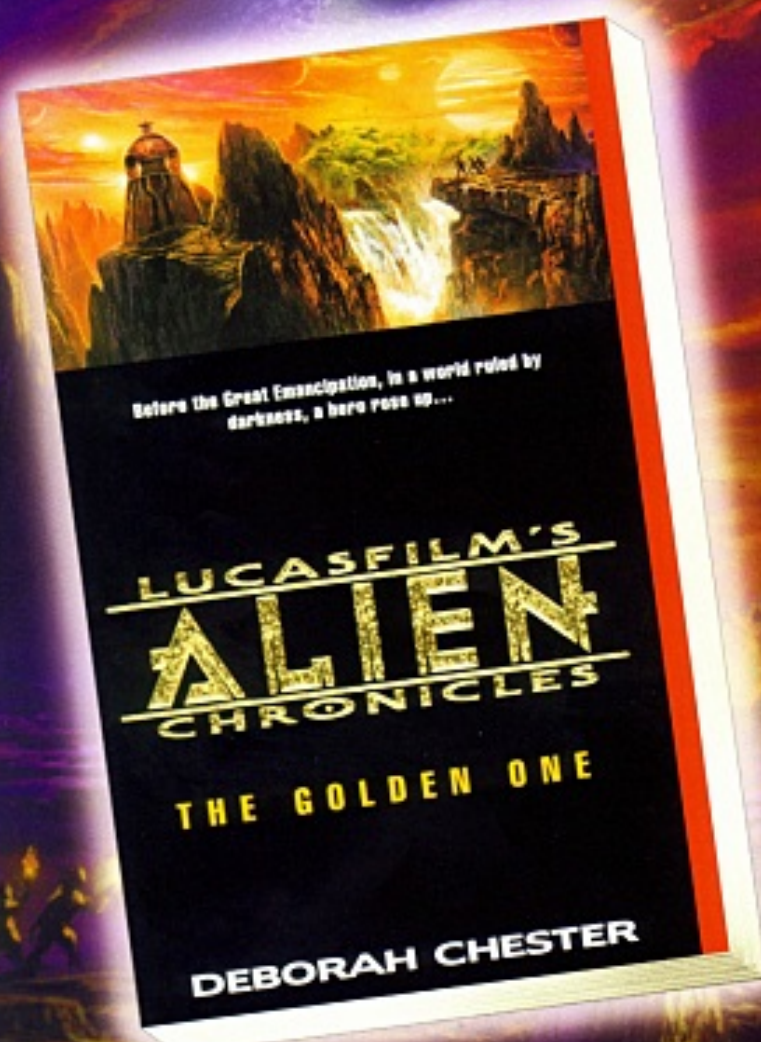
*Don't we all have a crush on Mark Hamill? I mean really? ☺*

Write to: REBEL RUMBLINGS, P.O. Box 111000, Aurora, CO 80042. Letters may be edited for clarity and space considerations. The *Star Wars Insider* is not responsible for any unsolicited material received.

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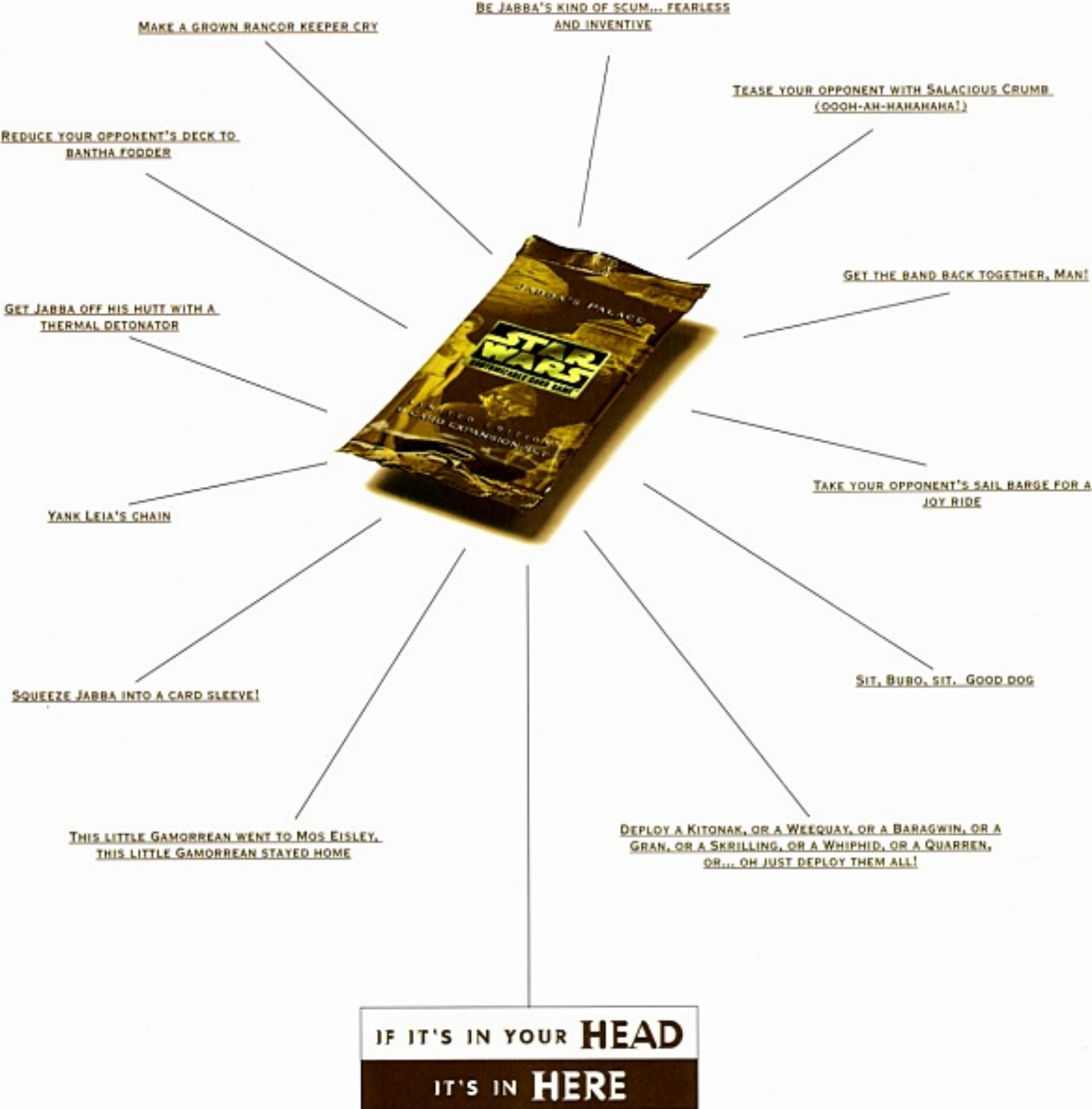
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